

CINEMA

Papers \$5

MARCH/APRIL 1982 NO. 17

STEVEN SPIELBERG / JOHN WILLIAMS
AND RICHARD LOWENSTEIN
PUBLICITY STILLS
FOR UPCOMING FILMS



SPECIAL SUPPLEMENT

MULTI-CULTURAL CINEMA

INCLUDING ABORIGINAL CINEMA AND TELEVISION

PLUS STEVEN SPIELBERG AND 'HOOK'

GEORGE NEGUS FILMING THE RED UNKNOWN

RICHARD LOWENSTEIN'S 'WAY-A LITTLE PRAYER'

JEWISH CINEMA / BARTON FINK / LATEST REVIEWS

CINEMA PAPERS
CONGRATULATES



Film Victoria

ON ITS
10TH ANNIVERSARY

FILM VICTORIA
HAS BEEN INVOLVED IN
64 FEATURE FILMS, 40 MINI-SERIES
AND TELEMOVIES, MORE THAN 1000 HOURS
OF TELEVISION DRAMA, 56 INDEPENDENT
DOCUMENTARIES, 23 SHORT FILMS
AND TWO "RENAISSANCES"
OF FILM

VIVA VICTORIA!



This list includes 1981 solo releases, even if grouped early January '82. It is based on a list from our own records, with some slight changes.

BEST FILMS

- Fascists (Peter Bergman)
- The Castle of Aragon (Paul Schrader)
- Le Meilleur des Morts (The Handbills of Husband, Patricia Lescott)
- Police Assets (Open Circuit, Bruce Anstey)
- Mr and Mrs Bridge (James Ivory)

RUNNERS-UP

- The Shining Sky (Bernard Bertola)
- Le Double Jeu de Véronique (The Double Life of Véronique, Krzysztof Kieslowski)
- Les Fleurs du Mal (The Eyes of the World, Eric Rohmer)

BEST PERFORMANCES (MALLE)

- Hiroo Inoue (Le Double Jeu de Véronique)
- Ariane Ascaride (Le Meilleur des Morts)
- Jean Rochefort (Le Double Jeu de Véronique)
- Philippe Noiret (L'Amour des Fleurs)

BEST ENSEMBLE CAST

THEATRE

BEST PHOTOGRAPHY

- Vincente Minnelli's for *The Shining Sky*
- BEST PHOTOGRAPHY (AUSTRALIAN)

David Eggers for *Display*

BEST MUSIC SCORE

Zigmund Pruzikov for *Le Double Jeu de Véronique*

BEST CINEMATOGRAPHY

A NEW TALENT

- Eric Rohmer with Alain Philippot-Moreau
- MOST ENCOURAGING DIRECTOR

TO [RE]APPEAL FORM

- Charles Chotier with Raymond Revue
- MOST TECHNICALLY SURVIVING

- Francesca Rosi (Peter Greenaway)

MOST UNDER-PRIZED

- Fascists (The Shining Sky)
- MOST OVER-RATED

Joel Coen (aving 11 Nos)

- Thomas & Louise (Peter Brazil)
- The Guests (Stephen Frears)
- Cape Fear (Martin Scorsese)
- Bonfire of the Vanities (Brian de Palma)

COMMENDA

In the publication supplement on The Australian Box Office there was one omission which I spotted immediately because I had followed with Bob Ellis an earlier version of statistics.

The second part (the editor) has Michael O'Dea starting in The Phoenix and Dove. The address mentioned was Dublin, Ireland.

On May 10 in *Overseas* was a snippet in the "Handbooks" section:

COMITÉS ET

Due to the space demands of the Multi-national Cinema Supplements the proposed Part II of the "Australian Feature Producers Handbook" is being spread over the final two issues.

Four (anonymously) listed have not been published to the point now because (but not the German-wide Film Council) are trying to profit by it. It appears they are available only through a user pay computer phone service (please phone us privately evaluating the situation before if it can interfere with publishing the listing).

SECOND AUSTRALIAN DOCUMENTARY FILM CONFERENCE 28 November to 2 December 1982

PHILIP GLUCKSMAN REPORTS

The Australian National University in Canberra was the place where more than 400 people came to participate in the Second Australian Documentary Film Conference. Held over two weeks from late November to December, the conference is heavy indeed, but despite this is the most up-to-date update on the various lectures, communications and meetings.

A full week of events had been Australia-wide, organised trying to cope with the sudden influx. That everyone had taken care of, and that the conference proceeded smoothly. It is credit to all those working behind the scenes.

The conference gave much of its three days of sessions to broad themes. They were "The Market place of Ideas", "Cultural Representation", and "From New World" respectively. On top of the three days, delegates had a choice of lectures and film or video screenings to choose from. For instance, on Day One a panel consisting of all the ABC's Peer Murray (fictional personality and director), George Pearce (film historian), Dennis O'Rourke and Gillian Cyclo (both involved with current affairs programmes on television) had made documentaries, a "Study" in another building (Moderator, Kathryn Millard). Philip Tyrell and Deni Brown with Pauline Webster from SBS, some of the participants of their art documentaries and gave opinions about getting art projects up. Day

One also saw the screening of Dennis O'Rourke's *The Good Mother of Douglaston*.

Film Australia was very particular in advising that the showing of *The Devil Women of Mangat* was "an off critical press something". Unfortunately for O'Rourke this confusion applied only to the press and not to the delegates. This was unfortunate as O'Rourke found himself under attack the next day by some members of the audience for having made a "positive film" in contrast and not Australia's racing other things.

Some of the other items concerned during the conference were *Eight Years* by Kathryn Millard, Darryl Dalton's *Mr. Astar to Emilia To Be An Agitator* and the well received *Second Star* by Cynthia Cornege. Video projections were also on show, with some delegates taking the opportunity to screen productions they had brought with them. The Australian Film Commission provided a special issue of the *Documentary/Chamberlain* of documentaries made since 1980, listed them by subject and provided a survey of state contacts.

Other practical matter given to those who attended were a discussion paper from the Australian Association of Documentaries and the *Asian Conference Papers* which is strongly recommended reading for those unable to attend.

The sessions, while varied and informative had times as remedial ones which left some of the audience a bit cool. Still on a very practical level this event allowed a great deal of networking to happen. Registrations from heads of the

DOCUMENTARIES FOR FURTHER INFORMATION

OBITUARIES

As full and sympathetic a blue file has already been printed in many newspapers and magazine both here and abroad from the authorities of Australia's Dame Judith Anderson, Greg Tepper and Brian Robertson. All three, in vastly differing ways, contributed to this world film culture.

Dame Judith was an exceptional person who will always be especially remembered for her role as Mrs. Dillwyn in Alfred Hitchcock's *Rear Window* (1954). Born in Adelaide in 1908 she made her Australian stage debut in 1919 in *It's a Sin* and her American film debut in 1938. Her first film was *Blow Me Up!* (1938) which is followed by remarkable performances in such films as *Kings Row* (1942), *Cast a Giant* (1944), *The Strange Love of Martin Eden* (1946) and *Desire Has Its Roots* (1948), to almost certainly naked in *Five Men in a Room* in Australian credits was in Terry Gurnett's thriller *One of the Damned* (1949).

Greg Tepper worked for a long time in the Victoria Film Corporation (from Peter Weir). A quick, alert, free-spirited soul, he was greatly loved by his fellow workers.

After his late stage with *Madame Curie* in 1949 he did a term in *Ten Days on the River Kwai* (1957).



FEATURES

EXCHANGE LISTINGS (10 mins) Avelon Films Producer Phillip Austin Director Michael Murphy Storywriter Phillip Austin Director Michael Murphy Film In his up-to-date comedy, Phillip Austin, the environmentally conscious man in an Australian mega mall develops three himself in an Ed Murray Liquidator programme (Set of an isolated MWL commentator, Michael Beach, Ed Murray the strongest group of people this side of the hedge fund)

ENTERTAINMENT

MEN AND WOMEN (THE ENTREPRENEURS) (4 x 30 mins) Peter Hughes & Associates Producers Ian Young Peter Hughes Directors Ian Young Peter Hughes Storywriter Peter Hughes This television series documents the difference between men and women using the latest scientific knowledge to explore male and female gender and to discover what lies at the heart of the sexes

BLOOD SHEDDERS (4 x 30 mins) City Pictures Executive producer Barbara Melton Producers Ned Lester Rachel Perkins Directors Ned Lester Rachel Perkins Storywriters Monica Lungard, Greg Whiteman, Tasmania Whiteman, Ned Lester, Rachel Perkins This docuseries story studies problems our primitive Aboriginal men address when in contact with significant events in the history of the Aboriginal struggle. The stories of Charley Jackpangka, Bob Page, Max Stuart Charles Perlesek and Bert Winkler are told in this project that made from an Aboriginal perspective

SEARCHED (90 mins) at R. R. Film Corporation

Producer Trisham Smith Director Hervé Wigington Storywriter Hervé Wigington Filmmaker Miles Waddington who was kidnapped child, must face an open trial at the core of this film about the personal search by adoptive children for their natural parents

UNIVERSITY OF GOMBAZ (90 mins) (90 mins) Tenfold Productions Producer Horio Saitogata Consultants/producer Bob Doherty Director Horio Saitogata Storywriter Berlin Bergfeld This documentary follows the life of Horio Saitogata's first encounter with the people and culture of Japan, which she once held as alien, and with the parents of her adopted Japanese daughter, who belong to a generation who were Japanese in character. The stimulus is the "Japanese daughter" portrayed in the film

ENTERTAINMENT

DEPARTS OR LEAVES (10 mins) Dingo Pictures Producers Chris Kennedy, Peter McDonald Director Chris Kennedy Storywriter Chris Kennedy This stylised short drama explores the drama events which tell Australian social director Peterwell to defend the British health system

and become an international fugitive. Missing from hospital is that of a terminally ill and passed by a long-term dental nurse

MINI-SERIES

ON THE LINE (2 x 30 mins) Gentryline Storywriters Producers Fred Allen, Line producer Fred Allen Director Ian Kirby Storywriters Bill Kirby, David Williamson Australia is in the last remaining days of Earth as yet unaffected by the nuclear fallout of World War III. As Melbourne, where the directly related to the remnants of the Australian navy struggle like hell. Whiteman sees out the survivors from Oscar, tragedy and love in the new series based on Noel Streat's comic book.

ENTERTAINMENT

THE YANKEE PASTOR (30 mins) Singing Nomad Producers Executive producer Sam Peckins Storywriter Sally Inglett Director Sally Inglett At the end of the Post's reign of terror, only one intact musical diamond of Compton's Royal Court had survived. That's the story of one of the numerous and their efforts to protect it destroyed nature

LIVED IN THIS NEVER NEVER (30 mins) docum. Producers John Molloy, Rhonda Molloy, Dennis John Molloy Cook is one of the last remaining railway stations built in the Netherlands. Plans to serve the transcontinental line. This documentary shows how the people of Cook (population 10) live in this harsh remote environment

CEMETERY (30 mins) M & A Corporation/Central Productions Producers Michael McDonald Storywriter (Director) Michael McDonald Storywriter Michael McDonald This documentary explores the bizarre world of private detectives

DRAMA**FILM**

ADAM (90 mins) Total Film & Television Producers Philip Corlett, Tim Parkinson, David Morgan Storywriters Lee Chonin based on the novel by Texas (Peter Whitting has always been easy for Alex, a 15-year-old champion swimmer from the wrong side of the track). This comes fast and furious and the loss of innocence. In 1981 she faces her toughest challenge qualifying for the Rome Olympics

COPS AND ROBBERS (90 mins) Total Film & Television Producers Philip Corlett, Tim Parkinson, Director Paul Howes Storywriter Timothy Penn A breakneck thrill bounces for police officers and its based on a career of crime. In this action packed cops and robbers comedy involving murder, mayhem and marriage

MINI-SERIES

THE MIRACULOUS MELLOPS: THE STOOGES (2 x 30 mins) Miramax Pictures Executive producer Ian McEwan Producers Paul Giamatti, Chris Andrew Blackard Director Ian Ziering Storywriter

Anthony Ellis, Ray Heung, John Hoggenson, Peter Kinsella, Steven Ann Moran, Sherry Roseberry, André White. The stooges the popular family comedy used for children's Christmas the adventures of the Melopians. Using Post-Gelato windows of opportunity (a series made of space travel) the Melopians embark to save civilization on earth

THE NEW ADVENTURES OF BLACK BEAUTY (2 x 30 mins) PBO Television Executive producer Richard Burke Producer Ben Wild Storywriters Hamish Lander, Roger Marion. This period drama is set in 1850s London follows the adventures of Black Beauty, a 10 year old colt whose life changes dramatically when she is removed to Black Beauty, Black Beauty, Isabella and other new friends team together to untangle the mystery surrounding her removal to Australia country because the Recovery of a lost gold shipment.

DRAMA/TELEVISION

THE BETTER LIVES (series) (2 x 90 mins) Central Pictures Producers Executive producer Central Pictures Storywriter David Pittman. The series of lives details Mary's spiraling down the quality of life with developed world standards of taste will be presented, and insight is created by the push for higher living standards. How can we improve our lives and make better use of the health options changed Mary has? The programme will focus on nutrition, injury and ageing

PREPARING FOR LIFE (90 mins) (90 mins) CM Film Producers Executive producer Jan Battista Producer Margareta Iacobucci, Carmelo Musca, Storywriter Carmelo Musca. The series shows how Australia's multi-cultural groups represent their own preoccupation. The programme also looks at the handing on of traditions and mutations from one generation to the next and their integration into the Australian way of life

CRIMES FROM THE PAST (100 mins) Kenjiro White Executive producer Barbara Mantell, Production: Barbara Mantell, Storywriter: Barbara Mantell, Director: Kenjiro White, Scripter: Alan Kennedy White. Associate producer: James Haynes. James Haynes was separated from her husband mother at the age of two and placed in a foster home. She will to understand more of a world denied her and embark on a journey in the landland of her birth and people. The Rabbit Hole, travelling along the coast the Edge of Tomorrow, from the south east of Australia to China

THE 1993 FILM FUND

The FFC announced January the shortlist of six presenters for the Film Fund. The list will be drawn up in four days. It budget is expected \$2 million

adventure Producers Roger Le Moine, Roger Simpson, Terry Jennings, Director: Peter Tarr Storywriter Chris McCourt

sex Producers Ross Mathews, Director: Jason McMillan Storywriter: Vicki Sorrells, Larry Borrelli

superhero Producers: Paul Chaitinoff, Director: Alan Madson Storywriter: Alan Madson

sex and sport Producers: Terry O'Connell, Trevor Penick, Director: Sue Lorraine Storywriter: Trevor Penick

SPEND Producers: Daniel Gurtin, Director: Geoffrey Wright Storywriter: Geoffrey Wright

Blindfold Producers: Jenny Day, Lynne McCourt, Director: Bill Barwell Storywriter: Bill Barwell

CINEMA PAPERS**ACKNOWLEDGES AND CONGRATULATES****FILM VICTORIA****ON ITS TENTH ANNIVERSARY**

ACROSS THE RIVER A Wilderness Journey

George Negus

While at 60 Minutes, George Negus became one of Australia's most popular and respected public-affairs reporters, with a strong internationalist perspective. Then, after a stint as co-host of Today, Negus left network television to set up with partner Kirsty Cockburn their own production company. The first project was *G'day Comrade* (1989), a three-hour look at the effects of perestroika on Soviet citizens. This was followed by the hour-long *Kids First* (1990), which celebrates the first-ever UNICEF World Summit for Children held at the United Nations in New York.

Negus' latest venture is *Across the Red Unknown: A Wilderness Journey in Russia*, a two-hour record of a journey from Nakhodka, south of Vladivostok, to Moscow. Undertaken in August and September last year, the six-week adventure covered 13,000 km of some of the world's least-travelled roads.

While in the depths of Siberia, filming where no one had before, dramatic events overtook the Soviet Union with the failed coup to topple Gorbachev. Negus' journey thus became one of filming ordinary Soviets reacting to the extraordinary changes in their country as news slowly filtered through. By the time Negus reached Moscow, the Soviet Union existed only in name, the fragmentation well begun.

The following interview, conducted by Scott Murray in late December, discusses first that dramatic journey, then moves on to a discussion on the coverage of socio-political journalism on television, including the role of the presenter.



RED UNKNOWN

Journey in Russia



George Negus

Why did you undertake to cross the Red Universe?

Because the Russians asked me whether I would be interested in trying to drive across the Soviet Union, I found the idea an irresistible challenge, especially since nobody had planned it before. In fact, very few people had actually done the journey, although

My automatic inclination is to analyze what's going on in a place through ordinary people, not through official channels. So this idea appealed to me. If I couldn't close across the Soviet Union and, by talking to ordinary people, find out what perestroika and glasnost were all about, then I couldn't do anything. I literally just had to stay on my feet and keep interviewing to get something worth writing.

What I didn't expect was that, on the day of the trip, the Soviet Union would come to extracting fish and the whole course of the journey would be different. I started in the outer ports, as far away from Moscow as possible, and did not know what the Gorbach factor had been and what the Yeltsin factor was; nonetheless, I found myself in the middle of a tumult which set the country off on another venture, however.

So, while the film started out to be a political odyssey, it finished up being a piece of living journalism, of watching a country change before our very eyes. The scriptwriter summary is that "We started the journey in the Soviet Union and finished it in Russia," or "We started it in the Red Unknown and finished it in a Pink Democracy" — not that people regard it as being a pink democracy. They regard it as no longer even pink. But that is a rare perspective.

Most of that country is still operating, if it's operating at all, under the auspices of the old communist structure. They don't want it, but they have no choice except to keep using it. You can't change from a centrally-controlled totalitarian system to a free-market economy overnight. But that's what we did bags in the USSR under Gorbachev to do.

Why did the Soviets want to see the nuclear test?

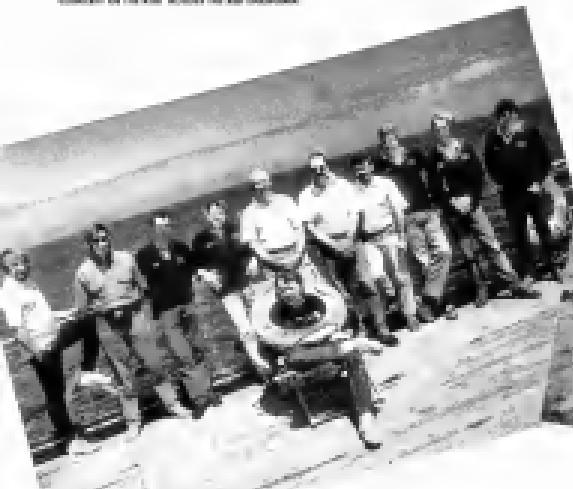
Because of Gbagy Comrade Brightly or anyone, they regard me as something of a free will theologian, as an observer of their country who takes it seriously. They think I understand what's going on there. That's rare or very rare.

Do the Soviets feel there are few Westerners with a real interest in and knowledge of their country?

Because they are far more politically sophisticated than their critics, you they do. They also know that I have some of the conventional prejudices and pre-determinations about Russia, the Soviet Union, communism, etc. They would regard my politics as being as critical of the West as they are of totalitarianism.

Because I am occasionally verbally violent about what I see as being wrong in the West, in the old days they probably saw that as my being proCommunist. I'm not, but I've certainly not anti-Soviet or anti-Bolshevik. I have always regarded them as a huge group of people stumbling around like the rest of us, trying to find ways of organising their society. They happened to get very wrong in the first instance, but they've had the guts to recognise that. The difference between them and us is that we haven't had the guts to recognise that ours doesn't work either. We still walk around with bladders on, pretending that all the ills of Western capitalism have nothing to do with capitalism, but that they have something to do with people.

Want to submit your own school lesson plans to TeachersFirst? Submit an application detailing your qualifications as the developer of the lesson. You may also nominate another teacher or colleague from another school system who has developed excellent classroom lessons and materials for the benefit of other teachers throughout the nation. Applications for nomination are open to all individuals who develop a lesson plan for use in schools or in preschool settings, which may be submitted for consideration.



"The Russians are caught between a system that didn't work and one they haven't got, which they're not even sure they want. They're caught between a rock and a rock, the poor bastards. And all the West does is gloat and say, 'Isn't it wonderful that capitalism works better than communism.' Bullshit; neither of them works."

It has always seemed that when the Communist Bloc started to fall apart it was because "the people were wonderful and the system was dreadful". When Western capitalism is in crisis, as it is now, it's not because there's anything wrong with the system, it's because "people are fucked".

What's odd about it is that the people who oversee the Eastern Bloc system will have just as much difficulty in getting another system up and running. We're hearing already about the crime, the corruption, the inefficiency and the short-change. We rushed to tell them off that was wrong with their system, encouraging them to knock it over, and now we're back watching them founder in this awful never land.

The Russians are caught between a system that didn't work and one they haven't got, which they're not even sure they want. They're caught between a rock and a rock, the poor bastards. And all the West does is gloat and say, "Isn't it wonderful that capitalism works better than communism." Bullshit; neither of them works. The only reason capitalism has survived longer than communism is because we propped it up with trade unions, governments and social welfare systems. Had we not had those things, capitalism would have fallen on its face decades ago.

The reason communism didn't succeed is because they stuck rigidly to a system instead of adapting it. Had they let Gorbachev have his head and adapt their system, they would probably have had far less chaos than they're going to have. But no, we had to see the end of communism.

It is simplistic and superficial to say you can solve people's problems after 75 years of an inadequate system by simply killing that system stone dead. I've travelled the world too much to imagine that kind of nonsense would ever be effective. What that's what we're doing, and just about all that's going to be wrong in the Soviet Union and the Eastern Bloc countries over the next

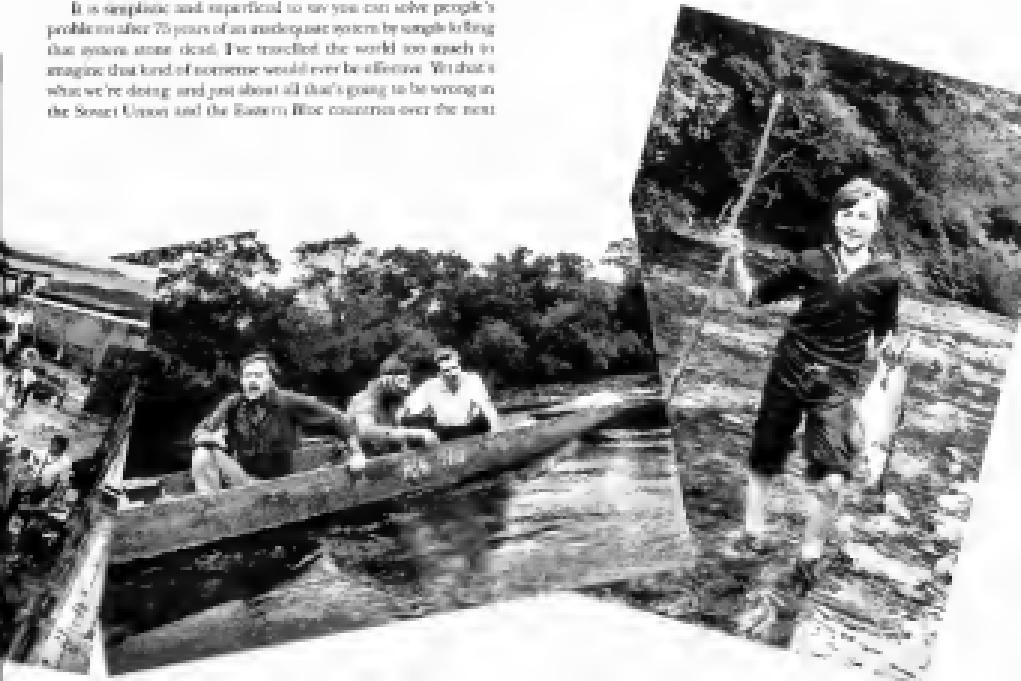
decade is certain. We encouraged them to take that path when we knew damn well the trouble they were going to get into.

I have a sneaking suspicion that there might be a little bit of self-interest involved in a fragile, chaotic Soviet Union. It makes it much easier for Western countries to justify their enormous defence bills. There are a lot of people in the world who still need the world arms. Now that the communist hegemon has disappeared, the only two things that will keep things tense for the militaries of the world are an unstable Soviet Union and an unstable Middle East with an aggressive Islam. Without those things there are no justifications for the extent of military spending and armament in the world. There are a lot of people situated to lose a lot if the world is too peaceful.

How big a crew did you take with you?

Television—no I've always worked with a bare minimum. But this time, apart from myself, we had a cameraman, a sound recordist and a producer—supermen-can-record cameraman, plus a stills photographer for the book of the journey [to be published by Weiden Publishing International]. We also had three Russians—an interpreter [Glebogori Davydov], a guide [the famous Russian astronomer, Fedor Korshakov], and a mechanic.

So the television operation was four, with three other people as accompaniment/observers. The stills photographer made eight and





LEFT: NEGUS IN BALKANS WITH A GROUP OF A TERRIBLE AND EXPENSIVE ARMY FROM AFRICA. ABOVE: NEGUS ARRIVED IN CHINA TO DOCUMENT THE HISTORY OF THE CULTURE. ABOVE RIGHT: NEGUS ARRIVED IN RUSSIA TO FILM THE HISTORY OF THE SOVIET UNION AND THE RUSSIAN PEOPLE. RIGHT: NEGUS FILMED IN THE BALTIC STATES.



George Negus

the mechanic once. That was more people than I've ever had to work and deal with before, so it was an education in itself. I probably could have done it much faster than us and one Russian.

How many vehicles did you have?

Fear: We couldn't have done much less. We had to carry enough film stock and equipment for what amounted to nearly hours of film. That in itself was enough of a load, but we also had to take fuel and water in case we wouldn't find any. Then there was the camping equipment and some extra food.

It would be difficult enough for anyone to cross that country with those restrictions on filming, so it was a pretty delicate balancing act between travel and filming. We managed to pull it off because of the huge amount of journalistic research done beforehand on what I thought we could get along the way and documenting that with what we didn't expect to get. They came together fairly well.

Were you given freedom to travel wherever you liked?

The only place we were told we couldn't film was within military zones called Chashaband, which for many years was a munitions manufacturing zone and until RGB controlled. They told us not to film there, but we tried them on when we came across some of the 40,000 RGB agents who have been turned into an anti-corruption squad. We made our own a command block, where they were looking for drugs and gunrunning. They were wearing black uniforms and looked very dramatic, very *Mafia*. We started filming, and eventually they got into the spirit of things. We got a very funny photo out of it.

A lot of what I have done in my work, apart from acting in the cold warland, has been to hopefully break down mythology. And let me tell you it has never been as difficult to film in the Soviet Union as people would like you to believe. It's part of the romance of the old Cold War mentality that everywhere there is repression and surveillance. I've filmed in Russia three times and you really have to go looking for trouble. Also, I've never met obstruction from Soviet war figures and the military outside the Soviet Union, whereas I've had obstructions from the Americans just about everywhere. Basically, the Russians don't stop you filming anything that the Americans wouldn't stop you filming.

What other myths about the Russian people do you want to break down?

They aren't dour, that they've been brainwashed. They are, in fact, the most good-humoured, innovative, politically-sophisticated group of people I've come across in a long time. They are anything but brainwashed. Anybody who has the impression that under the so-called rule of communism they stopped thinking independently and politically right too ridiculous words. They are politically very sophisticated because they were living in a system they didn't agree with. We live in a system we agree with and we are very apathetic and indifferent about it all. We had ourselves that we have more freedom than we really do. We don't recognize the economic constraints that our own system places upon people.

The Soviets are ingenious because they had to be. They remained good-humoured under the most dire of circumstances; they are politically fascinating. Now they have become even more of all of those things, because the opportunity is there for them to reappropriate themselves. Before was too complicated and constricted.

They are the reason – the reason – of the future. I just hope they don't hurt themselves in the process. I don't think they will. Maybe the Baltic states will, but Russians are very saggy



LEFT: WORKERS ON THE BRIDGE OVER THE RIVER DNEPR IN KIEV. ON THE LAST PAGE, STANISLAV LUCHINSKY FROM THE UNIVERSITY. BELOW: DOCUMENTARY FILMMAKER VIKTOR KARAL, THE FOUNDER OF INDEPENDENT FILM CENTRE, KIEV, AND HIS FILM 'KINODOM'.



They're not going to accept lock, stock and barrel Western industrialized capitalism as the answer to a nation's problems. They can see the deficiencies in our system, like they now know about their own. I don't think that they're prepared to fall into the same employment, unskilled, high-interest, high-debt, mortgaged trap that the West has.

There are lots of aspects of their system worth keeping. They should go through a long and a blinding process now. They're ideally placed to create a whole new way of organizing power, money and people. To merely superimpose a defunct Western system on them would be asking for trouble. I'd like to think that they're too bright for that. I also hope they don't get influenced by every American Harry from the bloody West who tells them he has the answer to their country's woes. If we don't try to force them to go down our path without question, they could create a new society.

Gorbachev was on the right track when he talked about a regulated socialist market economy at one stage. I think it is one of the most fascinating and original politico-economic phrases to have emerged. It suggests a combination of systems which also suggests an acknowledgement that both are open to serious question. I don't know what a socialist market economy is, but, by Christ, I'd like to be around when they try to make one work. It would be amazing.

What do you think will be the main response of television audiences to your film?

That they feel they have found out things about that part of the world they didn't know before, that a lot of things which are just words in newspapers, or names-and-a-half reports on television, will become humanized. The whole business of what's going on in the Soviet Union will hopefully be seen as an enormous human adventure, as distinct from a political shambles.

So, you are basically an old-fashioned, romantic humanist.

[Laughs] Yes, I am, and I think there's a place for them.

Horne said that. I'm also a very political and ideological animal. I don't just write into the situation saying, 'Well we have to be concerned about these other human failings.' I use humanity in political and ideological terms. Or, if you like the other way around, I use politics and ideology in human terms, which is the only way to see it.

In this bloody country, all we ever see is politics in economic terms. We have no social or human goals, just an ethic of preoccupation with economic matters. This doesn't exist anywhere else in the world. No other country has the same level of self-interested preoccupation with economic matters. In sophisticated countries, West and East, they regard economics as being something you have to cop depending on whom you elect to govern you.

In Australia, there is an ideological desert with no political volcanoes. Politicians parrot a bunch of platitudes which they can appeal to the self-interest of the voter. We all just trudge through life, voting every few years and wondering why the hell we're disappointed. Our politics are vacuous.

Politics in the rest of the world is search for meaning. If a politician said that in this country, he'd be laughed out of town.

So, are you going to do a film on Australia?

Strangely enough we have one on our books. I never thought we would, because I'm an internationalist. But I think it's possible to take an internationalist view of Australia. I want to make a film on Australia which appeals to an overseas audience as well as an Australian.

This internationalist perspective is not that common in the feature film industry, especially if one takes away films such as

George Negus

Waterloo Road and *Walt in Flight*, which were made by foreign directors. Yet every culture needs that perspective and most countries other than Australia have it.

Yes. And what a wonderful idea it would be to have an Australian director and a foreign director work together on something. The Australian director could tell the foreign director what he can't teach them about Australia, and the foreign director can tell the Australian director what he thinks he knows about Australia and has got wrong.

There is a kind of parallel situation in that with yourself and Vaclav Vitásek you are, basically, he on Australia.

You thought I disagreed entirely with Vaclav's view of Russia. And I did, but he has got his rose-coloured glasses off as far as Australia is concerned. But I've read some of the pieces about Africa and genocide at the uranium factory. He reveals there a picture of a different Australia, so I think he's working up.

TELEVISION AND THE REPORTER

The way your third documentary, *Why Did You Break Up*, was to what is for you a new field of reporting?

I don't consider these documentaries and my television journalism. To me the word "documentary," unashamedly, connotes a cinematic project, in a certain kind of tension with a certain sort of viewing audience. That was the sort of television I've ever been involved in. What I've done, and am still doing, is private investigation. That takes from that tradition a regard as a current-affairs approach and turned it into a longer form.

Has the increased length meant you are able to go into greater depth and cover different sorts of subjects?

I'd be dishonest if I said that for years and years I wasn't frustrated by the constraints of the current-affairs format. At 60 Minutes, we had progressively turned the whole compilation process into a uniform form. But then for some things a current-affairs identikit is that static structure and one length. What I do now is give things the length and approach they deserve.

Do you intend to make programmes of a particular style, or are they going to be fluidly selected?

No. I am not reflexive. I am very non-political. Having said that I'd like to think the treatment we give things is not just straight socio-political analysis. They're not treated at all, but socio-politics seen through the daily lives of the inhabitants of the particular area of the world. If you like, it's geopolitics with a human face, for the want of a better cliché.

Which raises the role of personality of the presenter. To what degree is your being presenter a factor in what you're intending to do?

In Australia it's probably a plus. Internationally, at this stage, it's more likely a minus.

I've always been quite unapologetic about presenter-led television journalism. The usual accusation about the presenter and

the reporter becoming more important than the story is just a heap of spurious shit. It's usually uttered by people who have never really sat down to think about the philosophy behind what is called "personalised" journalism.

Television is a very visual and audience-oriented medium. Audiences identify with characters, see on television, whether they're actors, newscasters, soap stars or journalists. That being the case, a personalised style of programme-making is a huge advantage. The audience can identify with the subject matter through another human being. If it's a human being that they know, that's even better, and if it's someone they trust and regard as having credibility, then that's an enormous advantage.

So while I understand the accusation about reporters becoming more important than the story, I'd like to think that it's never been true in my case. People know that I am there for a reason, take, if you like, the audience's money in taxation. That's why I've always introduced myself since quite independently it stops them from becoming a list of parties vaguely related to a subject matter, with a disengaged voice floating around the top that doesn't really relate to an audience.

Having said that, we're making products for the international market and I have to be careful of how we introduce a journalistic character to an international audience.

Given that you're less known overseas, are audiences going to wonder who is this person they are watching around?

The name could have been out of David Attenborough at some stage of his life. But now he's become a character, a part of his stories, and not as many people would touch his material today if he weren't involved.

I'm not so precious as to suggest that I am absolutely external to my stories. But I do think that I add to them. If the sort of journalistic character I've become – in the main areas of the world I work in – is recognizable, then I think that's a massive bonus.

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"I've always been quite unapologetic about presenter-led television journalism. The usual accusation about the presenter and the reporter becoming more important than the story is just a heap of spurious shit. It's usually uttered by people who have never really sat down to think about the philosophy behind what is called 'personality cult' journalism."

Doug French is delighted if *Across the Red Universe* turns repeat TV and repeats into an export product.

Whereas Attenborough is English and comes from what is perceived as a puritanical culture, do you think there's resistance to a presenter coming from Australia? World audiences may well query why they should listen to what an Australian thinks about Russia?

My reaction to that is: Why should we only listen to what a Brit or an American says about Russia? We do because we've become used to it, but, has our cultural精英 also become more factual, journalistic and professional enough to the point where we really believe that the Poms and the Yanks are better equipped to tell us about what's going on in the world than we are ourselves? We are as qualified to speak to the rest of the world as they are to us.

I don't think the transporting of Australian talent at the popular level should be restricted to Paul Hogan, John Cornell and Crocodile Dundee.

But there is still the reality of marketing your product overseas.

So we have to be bold and be prepared to say to people in New York and London: "We understand your prejudice; it happens to be wrong. The people at the top end of our market are engaged in anything you have." I'm not necessarily talking about repeat. I'm talking about the cameras, sound recordist, producer, researcher, writers. I've been floating around the world now for twenty years and we have absolutely nothing to be ashamed of at that level.

We don't have to go deeper into the international market saying, "Sorry, sir, that we have an Australian presenting this, we really wish he were an American or Englishman." It's tough not to crack. It requires clever, persistent, courageous marketing. People like Bob Lester, our executive producer, are more capable of pulling this off.

In *Aussie the Red*, you shared the presenter role with Sir Peter Ustinov. Was that by coincidence or design?

It was a lucky coincidence. Having Peter involved, we hoped, would make the product more marketable internationally. But it was also the case that Peter was the UNICEF Ambassador for Children, so having him in there was totally legitimate journalism journalistically.

To put the two of us together was a way of moving into the international market, rather than being given around the head in the first instance. But that was a particular sort of product. It wasn't a general market product; it was largely a humanistic response rather than a journalistic effort.

In *Aussie the Red*, was it difficult finding the correct balance of how much George Negus to put in?

My approach to everything I do is, quite deliberately, naturalistic and realistic. There should be no credibility gap between what you do if there are cameras around and what you do when there isn't. That being the case, I guess I set out to let my presenter find his own level, and I think it has.

How naturalistic can one get when, among some Russians drinking vodka on the roadside of the Siberian wilderness, you take your cameras of vehicles, turn on the cameras and film yourself getting drunk with them?

Let me assure you, drinking vodka anywhere in the Soviet Union, whether you're Australian or not, is very natural!

The other people on the trip were there to make the journey. I was there to make a television programme. It was never meant to be a boy's own adventure across the Soviet Union; it was meant to be a geographic and political expedition.

CONTINUED ON PAGE 78







t was almost like a mythical Hollywood tale, or perhaps a running joke: Steven Spielberg wants to do a contemporary Peter Pan. Of course, like no other American filmmaker of his generation, Spielberg seems enthralled by the possibilities of eternal youth, by the cosmic resonances not only of childhood in general but of his childhood in particular. It would only be fitting that he would be the one to transport these visions — so cleverly expressed by the Disney animators in its late-1950s *Peter Pan* — to live action.

But the years passed and Spielberg's most obvious project never seemed to come to fruition. And as he explains in this interview, that has more to do with personal psychological reasons than with the usual Hollywood pitfalls of complicated negotiations, tangled deals and high-rotation production executives.

BOOK

Steven Spielberg
interviewed by Ana Maria Bahiana



Hook

Finally, in late 1990, it was announced that *Hook*, a modern-day retelling of James Barrie's Peter Pan myth, was already under way, with Spielberg as director, Dustin Hoffman as the title character, and Robin Williams as a nasal Pan, if ever there were one - as a 1990s Boy Who Wouldn't Grow Up (but eventually did and here by the rest in the title).

Written by Jim Hart (with additional material provided by several other writers, even though I only received a "final" credit), Marmont's on-screen credit and based on an original idea of his eight-year-old son ("What would happen if Peter Pan left Neverland and grew up?"), *Hook* proved to be a more arduous task than anyone imagined. "We didn't really realize the size of the project until we were stuck in the middle of it," says Hart, who is also the film's producer.

Building Neverland according to stage designer John (Cats, *Aladdin*) Neiper's fantastically complex blueprints was a gigantic task in itself. But then there were the matters of making grown-ups fly in a convincing way, controlling a dozen nearly uncontrollable pro-sets (who play the tree, crocodile, Lost Boys) and, last but by no means least, handle the tangled over-exposure of Julia Roberts (who plays Tinkerbell), her notorious temper tantrums and sudden illness, right in the middle of the shoot.

Was it worth it? On the opening week in Los Angeles, Spielberg shows up for this interview wearing his signature pilot jacket and baseball cap, with the relaxed and glowing attitude of

a content man. He brought *Hook* in at a whopping cost of \$75 million (and counting) but the film, in spite of lukewarm reviews, is a hit in the rush holiday market; almost \$100 million in sales over a mere 6-week period. It is enough to make anyone fly.

What are your earliest memories of Peter Pan?

My mom read *Peter Pan* to me when I was, I guess, three years old. When I was eleven-year-old, I, along with other kids, directed a shortened version of James Barrie's *Peter Pan* in my elementary school, with all the parents watching in the audience. I actually staged it and did it in a tent, just like in the opening scene from *Hook*. I put that scene in *Hook* only for that reason.

Peter Pan stayed with you throughout your career. There are many references to it in *E.T.*, *The Empire Strikes Back*, for instance. Is it surprising that you didn't do this movie earlier?

I was going to do it as early as 1985. I had been pursuing the rights and in 1985 I finally acquired them from the London Children's Hospital. I was going to make a *Peter Pan* movie based on the novel, a live-action version like the 1954 *Peter Pan* silent movie. But then something happened: my son (Max) was born and I lost my appetite for the project.

Whip!

Because suddenly I couldn't be Peter Pan any more. I had to be his father. That's literally the reason I didn't do the movie back then. And I had everything ready and Eileen Scott hired to do the sets in London.



In a way, my son took my childhood away from me. But he also gave it back to me. When he was born, I suddenly became the spitting image of my father and mother. All the parental clichés, all the things I said I would never say to my kids if ever I had them, I began saying to my own kids.

But, as I was raising my kids, the appetite for *Peter Pan* came back, and stayed with me.

What kind of childhood did you have that you seem to celebrate so much?

I don't know that any of our childhoods were completely happy—from our own memories. My childhood was bad and it was good. It was chaotic, noisy, it was hard. I have a big family, with three younger sisters. People yelled and screamed at each other.

Now that I'm a dad and have four kids—the fifth is on the way, actually—they scream and yell at each other all the time. I guess now I can appreciate even those whom my parents were.

What is, for you, the most rewarding quality of the *Peter Pan* myth? Eternal youth, perhaps?

It's actually flying. To me, anything else, whether it's Superman, Batman or E.T., it's got to be a tip of the hat to *Peter Pan*. *Peter Pan* was the first time I ever saw anybody fly. Before I saw Superman, before I saw Batman, and of course before I saw any superhero, my first memory of anybody flying is in *Peter Pan*.

What does flight mean to you? There is a tremendous amount of flying in your films.

I am absolutely fascinated and terrified by flying. It's a big deal in my movies. All my movies have airplanes in them. You name the

PHOTOGRAPH BY STEPHEN LAMBERT; STYLING AND PROPS BY JENNIFER GALT; HAIR AND MAKEUP BY KAREN MCKEE; COSTUME DESIGN BY CLAUDIO CAVALLI; PROPS BY ROB COOPER; SET DRESSING BY ANITA SCHAFFNER; STYLING ASSISTANT BY HEATHER HARRIS; PROPS ASSISTANT BY KAREN MCKEE.

movie—they all fly.

To me, flying is synonymous with freedom and unfeigned imagination but, interestingly enough, I'm afraid to fly.

I once flew hundred-hour flights in a classroom, blow-dryer, and once I even landed a two-engine Cessna, based on my experience in the flight simulator. But it was more out-of-line, adventurous, and the need to control that fear that I did it.

I am only not afraid to fly in my dreams and in my movies, but, in real life, I'm terrified of flying. Just like the Peter Panning character in the beginning of *Aladdin*. That scene in the airplane? That was me, that's how I fly. I get white knuckles.

Have you ever analyzed your relationship with flying?

You mean psychoanalyzed? No, I haven't. I'm aware of the psychoanalytic implications of flight but, no, I have never been analyzed. I think we all need it, though. I think I need it, but I've always feared that if I get psychoanalyzed my movies will suffer because I'll become more intellectual about them. I'll all of a sudden figure out what it all means and then I would probably screw it up.

What made you pick up that specific project, *Hook*, after all these years not tackling *Peter Pan*?

I decided to do it when I read the Jim Hart script. It was a great idea, even though my first reaction was "This isn't exactly what



BOB PERIN AND CLIFFORD HOOK WORK ON THE SET OF JAMES PETERS' CHILDREN'S FILM AND JOHN GOODMAN'S "HOLLYWOOD." WITH STYLING BY PHILIPPE.

I want to do, but this is a great idea for a movie." But then I took the idea and I re-wrote the script with Jon and another writer [Mark Sacco & Mariano] and, based on the rewrite, I was ahead and made the movie.

What was it about it that attracted you as such?

I guess I related to the main character, Peter Banning, the way Jon wrote him — a "type A" personality.

I think a lot of people today are losing their imagination because they are workdriven. They are so self-involved with work and success and arriving at the next plateau that children and family almost become incidental. I have seen this happen to friends of mine. I have even experienced it myself when I have been on a very tough shoot and I've not seen my kids except on weekends. They ask for my one and I can't give it to them because I'm working. And I've been both guilty and wanting to do something about it.

So, when Jon Hart wrote that script, and wrote a "type A" personality in Peter Banning, I related to it. I said, "Gee, that's quite a character arc for this character. Could this person ever have been Peter Pan? Wow, what an interesting challenge!"

Could it also be that you were interested in returning to paediatric film pictures after a couple of adult projects?

I'm not conscious. I don't sit down and say, "Now I have to look for a project that is part for families", because I had made three films for adults. And we only got adult audiences, actually, for the last three films, except that I didn't think of them that way.

When *Hook* comes by I was actually planning to direct Schindler's List, which is very much an adult film, and which I'm finally going to direct, early in '99.

Hook was also an extremely expensive movie to make. Was that a concern of yours at any point during the shoot?

I'm real apprehensive about finances on every movie no matter what it costs. *E.T.* cost \$10 million, and I was saying, "Gee, why can't we make it for \$8 million?" But basically once a movie starts, the last thing you want to be aware of is the responsibility to the financiers because that would completely interrupt the idea that we're making a movie; that we're telling a story together. It would get in the way every day, so I don't think that was my mind at all in the making of this movie.

When the movie is done the studio remains me how much I've spent making the movie, and then, of course, I start to worry I worry at the end but not during the making of the movie.

What was so expensive about it?

Well, creating a world is always expensive. And this is what I was trying to do: create a world. When George Lucas created a world for Star Wars, nobody had ever seen anything like that before. It was the same thing here. We all have expectations for Neverland never to do do put our heads together to create a Neverland that you would believe in; that would look like Neverland and not just Laguna Beach [a beach suburb of Los Angeles].

You mentioned Schindler's List as your next project. Would that be before *Jurassic Park*?

Yes, I bought the book eight years ago, but I haven't been able to get a writer to do a script.

It's a drama about the Holocaust, about the remarkable story of Oscar Schindler, who was a German Catholic profiteer who saved twelve thousand Jews in Poland. It's a fascinating story.

It's also interesting that I would pick, of all the Holocaust stories I could tell, the one that has one glimmer of hope.

Schindler's List has a very interesting statistic: there are six thousand descendants from the twelve hundred Jews that Schindler delivered to safety, and that outnumber the surviving Jews in Poland. That's an idea worth making a movie about, I thought. We're not doing it in Poland and Czechoslovakia, in black-and-white.

Why black-and-white?

Because I don't see the Holocaust in colour. I've been indoctrinated with documentaries and they're all black-and-white. Every time I see anything in colour about World War II, it looks too glamourized, too upbeat. I think black-and-white is closer to the synonymous term for World War II and the Holocaust.

A last and maybe obvious question: Are you Peter Pan?

No, no. I think my mom is the quintessential Peter Pan. She even looks like him. Seriously. My mother has a restaurant and she literally flies around it. She's 72 years old and she moves faster than I ever could.

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Say a Little Prayer

REPORT BY
EVA FRIEDMAN

PHOTOGRAPH BY STEPHEN DOWLING
AND STYLING BY JANE MCINTOSH
HAIR AND MAKEUP BY
CATHERINE GIBSON

**REPORT BY
EVA FRIEDMAN**

R

ichard Lowenstein has always been a wild card of the Australian film industry. Since he won the Eureka Rado Award at the 1989 Melbourne Film Festival for his half-hour, documentary *Fascism*, Lowenstein has been something of a golden boy. His recreation of the evictions that took place during the Great Depression, when tenants could not pay their rent, indicated that Lowenstein could combine historical sensibility and the art of storytelling to create powerful cinema.

In 1994, Lowenstein burrowed once more into history with his first feature, *Stinkwood*, this time recreating Australia's first ever win strike in Wonthaggi, Victoria. The film went to the New York Film Festival and was nominated for an awarding nine Australian Film Awards on horse. He has also made memorable rock music videos, for such artists as INXS, U2 and Belinda Carlisle.





Say a Little Prayer

But Lowenstein is perhaps best remembered for *Dogs in Space*, his creation of the past park substrate which had its brief 'moment' in Melbourne in the late 1970s. Starring Michael Hutchence, *Dogs in Space* got good exposure for a relatively low-budget film in both the U.S. and Britain, and looked set to trailer Lowenstein's career abroad.

Since then there have been callous overtures in the press that Lowenstein was set to direct the big budget "Crown of Thorns" – about the Nugan-Hard-Bank scandal and its alleged links with organised crime – with Hollywood producer Ed Pressman. But funding proved to be a problem in the meantime, Lowenstein received offers to direct two films in Hollywood.

However, Lowenstein did not get hooked into Hollywood's net by either directing two pic or making big-budget boom and brawn. It would appear, that Lowenstein's career has gravitated back towards Australia where he is currently working on his latest home-grown venture, *Say a Little Prayer*. The \$5 million film, based on Robin Klein's award-winning children's book, *Come Back to Show You I Could Fly*, is being funded by the 1991 Australian Film Finance Corporation's Film Fund scheme.

There is a lot riding on this film and Lowenstein knows it, for *Say a Little Prayer* is Lowenstein's directional return to featurettes after five years. Moreover, the film signals a departure for the director who has always anchored his work, in one way or another, in history. Lowenstein, who adapted the screenplay, schmoozes edges that the project represents new turf for him.

Dogs in Space and *Breakbound* are both based on actual history, on chronicling an era. *Say a Little Prayer* is a different thing. It is a concentrated, focused narrative and poses a challenge for me. It is an exercise in the direction of screen and the direction of character. It's very rare to get a film where there are basically two leads and almost no supporting cast in it. *Dogs in Space* was an ensemble piece, whereas in this film I am telling a story about two people. I have concentrated on getting a performance out of them and developing the characters.

Say a Little Prayer is a story about an isolated 11-year-old boy, Seymour (Sam De Winter), and his growing friendship with a spirited young woman, Angie (Naomi Rose). Angie is a 20-year-old drug addict learning to cope without her boyfriend while she endures the rigours of life on an methadone programme. Seymour, who inhabits barren, lonely surroundings, flees his home by day and meets up with the afflatus Angie. Together they escape into a fantastical world of their own design. However, Angie does not tell Seymour that she is a drug addict. Instead, she tells him she is 'sick'. Seymour takes it upon himself to cure Angie through her 'illness', and their bond intensifies.

While *Say a Little Prayer* explores Angie's heroin addiction, Lowenstein is quick to fend off suggestions that the film assumes similar terrain to *Dogs in Space*.

With *Dogs in Space* the drugs were very literally handled. In *Say a Little Prayer*, the drugs are seen from Seymour's point of view and it isn't the focus at all. This isn't a social issue; it is part of the plot development which relates to the pivotal question of whether Angie should be in the boy, and therefore their friendship, or explain that she is sick, because she's taking heroin. The film is about what is important in a friendship, about trust and respect.



ANGUS THOMAS, SEYMOUR AND ANGUS' MOTHER, ROBIN LOWENSTEIN AND PETER SELL, ROBIN LOWENSTEIN, ANGUS THOMAS, SEYMOUR, AND ROBIN, ROBIN LOWENSTEIN

and that is where the conflict comes from.

The film charts the growth of a friendship between the classic 'odd couple': Angus, the irreverent extrovert, and Seymour, the boy crippled by a debilitating shyness. The film charts Seymour's journey towards growth.

The best way to describe Seymour is that he is very much like a sparrow waiting to break free. The sparrow, the idea of flight, is very important in the film. The flying house is an important thematic thread that keeps moving back and forth and represents Seymour's unleashed spirit. Angus is the one who gives Seymour the wings so that he can fly.

Much of the film's poignancy is to be derived from the fact that the audience sees the world from the small eye of a little boy.

The film is not over-the-top fantasy, but it is from the boy's point of view, and that is no racing. There are few touches of fantasy, playing with the light and shade and sparkle.

Also, it is always his perspective of the drug-taking, which is one thing he doesn't really understand.

The film explores the way children discover the world in sometimes unpredictable ways. It is something, according to Lowenstein, that adults lose.

Seymour is always trying to make something fantastical out of the mundane, which is very realistic and naive thing, and which we tend to lose when we grow up. When Angus first meets Seymour, she takes him into her world full of colour and light, and everything between them is fun. Together they have the ability to make the ordinary somehow extraordinary. Both have a sense of wonder about the world. I think the film really takes a good look

at the things in life that are worth looking and wondering about.

Lowenstein was attracted to the story primarily on account of its sharply delineated, idiosyncratic characters. While he has added scenes and changed some of the original novel, he believes that he has been faithful to the essence of the characters.

The characters are not archetypes. They are very idiosyncratic. They are not like the girl or boy next door. Seymour is not even able to go into a shop and ask for what he wants because he's too scared. Angus is the opposite. She shuns most people in the street with her extroversion. The contrast between them is wonderful. What they do share is that, with their idiosyncratic characteristics, the world doesn't have much time for either of them.

Casting the pair proved to be a difficult task. Lowenstein interviewed more than 1500 boys for the part of Seymour and saw countless girls try for the part of Angus. Says Lowenstein:

Casting took ages. I didn't just interview actors; I needed the right person. There might have been only two or three people in Australia who would have been right for the role, and because our population is so small, it's very hard for people to play these idiosyncratic characters. We tend to get homogeneous actors and we tend to see the same good faces playing this type or that. We don't have the numbers of characters as they do in America and England.

In the end, Lowenstein chose Fiona Rothwell for the role of Angus because he recognised traces of Angus in her.



CAR DRIVERS INCLUDE LINDSEY BROWN FROM LEFT, ROBIN THOMAS OF SAY A LITTLE PRAYER, BEN FOSTER FROM THE ADVENTURE, CRAIGIE WOOD (TOP) AND REBECCA SMART AS ANGEL'S UNPREDICTABLE LITTLE SISTER.

performer, but it's still work getting the right looks out of her.

The film also boasts Ben Mendelsohn in the role of a nursery schoolteacher and Rebecca Smart as Angel's unpredictable little sister.

Lowenstein, who is renowned for shooting fluid camera movements, has opted for more static frames in *Say a Little Prayer*. He explains,

In *Dogs in Space*, I tended to use a lot of moving cameras but, because there is a lot more intense acting in this, I tend to let the characters pull off as in a lot more static frames than I normally use. I'm tending to use a lot more trips in this film. But when Seymour escapes from his little world, I have had to go for some bright and the sort of crazy. We used to scoured and use more exciting angles and moving cameras.

Shot in and around Richmond, production designer Chris Rattray has gone for a naturalistic look, highlighting the suburban setting. Notes Lowenstein,

We have put a lot of Seymour-Angel's strangeness, which was built in the studio. We've tried to create a more weirdland, transforming something mundane into something whimsical, with all her little knock-knacks and coloured ornaments and things that attract light.

Lowenstein believes that while *Say a Little Prayer* has a simple, linear storyline in the final account, the film's strength is derived from its quirky characters. Moreover, he believes that it is precisely this new emphasis being placed on characterisation which is fuelling the 'new wave' of quality films coming out of Australia.

In the past, I think we were so excited that we did a wonderful period film, *Breaker Morant*, that the thought never that we all we could do. New characterisation is suddenly being thought about in Australia. We suddenly realize that no one's the girl in *Neighbours*. That archetypal Australian past is all there anymore. People are weird and now we're having them be weird on screen. That's a change for the better.



The book describes the character in a extraordinary detail, so these very easy to pick them. It's all there in there of you. No one else really had it, though we tested many girls. She has a childlike naivete about her. Once you work around her a bit longer, you realize she has an up-frontness. You'll be walking along, whether in a crowded street and she'll be going up to people and talking with them at the top of her voice, and then very much the character as well. She's a real innocent who wears very loud clothes. It's very much like when she hasn't yet learnt the rules of society, so she doesn't know that she's breaking them.

Sadi De Winter, who has worked in television before, was the very first boy cast. Lowenstein says: In the end, Lowenstein came back to De Winter an account of his memory: "Sadi seemed to have these qualities in the body of a ten-year-old, which I instantly saw as sound from *Seymour*", enthuses Lowenstein.

Sadi was very moved. There is a part of him that is and there is a part of him that isn't? Seymour. He has lots of understanding and he has incredible control over his facial expressions. His eyes are a big plus. I tend to go for visual appeal. With some boys it would not be believable that he could be hanging around with this girl. It just seemed with Sadi that he had the incredible depth and intensity behind his eyes. He seemed to have the incredible knowledge just from a look that could break through all the stupidity and senselessness of the adult world.

Lowenstein is aware that he has taken a risk in casting two newcomers. However, he has made choices on 'visual appeal' in the past, casting Michael Hutchence as the lead in *Dogs in Space*. Lowenstein knows he has to walk out on him. What's more, he seems to have transgressed one of Hollywood's oldest maximal never-work-with-children. Lowenstein admits that the nine-week shoot has been difficult.

We have been building a little behind schedule because we're stuck on an eight-hour day because of child welfare. We rarely get over time because Sadi has to go home right on eight hours or child welfare will come and arrest us all.

It is a real challenge working with people who have had little experience. It's like psychological warfare because you don't just say what you want. You convey all the technical stuff up front, but you have to play little logistical games. With little Sadi, you do have to play little psychological games. It really is important to keep the character in the mood that they're playing the game in. I have my work cut out for me keeping them on set in the mood that they're supposed to be in this shot. This is a crucial



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The true story of a Jewish boy's struggle to survive Nazi Germany.

a film by AGNIESZKA HOLLAND



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JAN EPSTEIN REVIEWS THE TWO RECENT JEWISH FILM FESTIVALS

Nineteen Ninety One was a banner year in Australia for those interested in Jewish cinema as an art form, as well as a vehicle for a rich and diverse commentary on Jewish experience, past and present.

In October 1990, the Festival of Jewish Cinema, presented by the Jewish Film Foundation in association with Fremantle Films, screened 19 high-quality features and documentaries. A month later in November, the Australian Film Institute's Second International Jewish Film Festival showed 25 features and documentaries of a similar high standard and breadth of view, as well as several short shorts and a welcome Children's Programme.

A breakdown of where these 44 films came from is revealing but hardly surprising. Eleven were from the U.S. and eight from Israel, the two post-Holocaust epicentres of Jewish culture which

have come to dominate the Jewish world. Four were made in the UK, three in France, two each in Canada, Austria and Germany, while one each came from Australia, Holland, Belgium, Poland, Czechoslovakia, Italy and the USSR. Two films were pre-war co-productions between the U.S. and Poland, two were co-productions between Germany and France, and one was a Soviet-USSR-Israel-France collaboration.

What is disconcerting is the realisation that Australian Jewish culture has not been as forthcoming in other comparable nations. Canada for example, in producing films which characterise and celebrate rather the unique features of Australian Jewish life or the coming of Jews to this country, a notable exception being Ben Lewin's mini-series, *The Dream Boys*.

Stimulated by the AFI's successful screening in 1990 of the



CINEMA COMMENTING AS WELL ON THE HISTORY OF JEWISH CINEMA

Yiddish classic, *Dybbuk* (The Dybbuk, Michael Wasrynski, Poland, 1938), 1991 saw the screening of four pre-Holocaust films, all of them painstakingly restored by the National Centre for Jewish Film at Brandeis University, Massachusetts, which was founded in 1976 following the acquisition of a private collection of Yiddish feature films.

The Second Australian Jewish Film Festival (QFF) screened two films produced and directed by Polish-American Joseph Green, and based in Poland: *Petl Alim Fel* (Fiddle with Me/Fiddle, U.S., 1938), the classic Yiddish musical which became an international hit, starring the famous Yiddish actress-comedienne, Molly Picon as a young woman, forced to take to the road with her father, who cross-dresses to join a band of wandering musicians (klezmorim) and fallen love with one of them and *Der Pereshegfer*

(The Fiddle, Poland/U.S., 1937), a whimsical romantic comedy set in a Jewish village in Galicia, about a dinner who falls in love with a she-masher's daughter during Purim.

Green went to the U.S. in 1923 as a member of the renowned Vilna Troupe, a company of Yiddish actors who were influenced by Stanislavski's Moscow Art Theatre, and his influence has become伝播 for their avant garde performances of such European and Yiddish classics as Eisen's *The Golem*, and S. Ansky's *Dybbuk*. After working in Yiddish Theatre in New York for some years, and in Hollywood playing small parts in films, Green set up his own international production company, with offices in New York and

ABOVE: JEAN DEBUSSCHE'S RESTORATION OF THE POLISH FILM 'PETL ALIM FEL' (1938) WAS SHOWN AT THE SECOND AUSTRALIAN JEWISH FILM FESTIVAL.



Warsaw, and returned to Poland in the mid-1930s with a small troupe of New York Yiddish actors, where he produced four films. His first was *Tali Mit's Feld*, which he wrote especially for Pecon, and co-directed with Jan Nowak Prophlak, his co-director on *Der Perespieler*. His fourth was *A Brecht in Warsaw* (*A Little Love To Mother*, 1939), one of the last films made in Poland before the war.

The first Jewish films made with Jewish actors were produced in Warsaw at the beginning of the century. Invariably these were film versions of Yiddish plays and novels. In 1910, the Jewish producer Aleksander Hertz, considered the father of Polish cinema, founded Shlak, Poland's first film production house. Few of the thousands features and shorts produced by Shlak had Jewish themes. Nonetheless, Yiddish film continued to be made in Poland during the 1920s, many of them finding their way to America where they were considered superior to the cheap melodramatic Yiddish films being made in the US, and then subsequently distributed in Poland.

Quality Jewish films continued to be made in Poland up to the moment when war erupted in 1939, and it is this persistence of Jewish filmmakers to continue to make Jewish films on Jewish themes in the face of mounting, violent anti-semitism throughout Europe that gives such films as *Tali Mit's Feld*, *Der Perespieler* and *The Dybbuk* their particular poignancy and power.

Pal Mie's Feld and *Der Perespieler* reflect the illusion of self-containment. Both were shot in small peasant towns in the Polish countryside and, in the case of *Tali*, in mostly Yiddish-speaking Warsaw. But because we watch these films with a presence born of hindsight, the unawareness of the surroundings, the other-worldly quality of the restored prints and the simplicity and quaint humour of the women take on the quality of denial. They remind the audience that what we are watching are the last moments of a doomed civilization caught in celluloid, its voiceless trapped in amber.

One of the most interesting films screened at the Festival of Jewish Cinema (FJC) was Eleanor Antin's contemporary silent film, *Mae Hirsch's A World* (U.S., 1991), a post-Holocaust homage to the East European Yiddish silent films of the 1920s. It is a black-and-white melodrama about an aspiring young poet in a Polish shtetl who falls in love with a Gypsy ballerina and abandons with



without question, 'Docteur Paster' is an impressive evocation of the full horror of genocide by suggesting gently the mind of a deranged individual, rather than confirming savagery. It is ordinary people who have to be persuaded

her, thereby creating emotional havoc in his family who see her as breaking his heart. Not only are all the traditional themes of Yiddish theatre and film present in the story – the humour and colour of shtetle life, weddings, funerals, seduction, a dybbuk – but so too are included the realities racial hatred, poverty and repression.

Antin, an art-filmmaker from University of California, San Diego, uses the traditional silent film genre, complete with narrative, rudimentary cinematic techniques and exaggerated facial expressions to encapsulate and reconstruct her Jewish past through a vehicle which for her is the most potent expression of that past. She causes the doomed Jewish Remeyev Europe to live again and, by doing so, grants us a validity that was seldom expressed in its films.

Something of this sense of a snatched culture is also present in the two American Yiddish films screened at the FJC: *Ma Pape* (U.S., 1992), a silent melodrama on the theme of the Prodigal Son, set in New York's Lower East Side tenements, and directed by Edward Saxon, a silent film master who directed more than fifty Hollywood features between 1914 and 1928; and *Cash Money* (Sydney M. Goldin and Andrew Scott, U.S., 1992), a powerful, Yiddish early-sound classic, based on a play by Sholem Asch, about a Lower-East-Side meat shop boss who employs workers from his old shtetl in Poland, starring the famous Yiddish actor Maurice Schwartz in a complex, bruising performance.



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Over three hundred films were produced during this 'golden age' of Hollywood cinema from 1937 to 1940, the majority in the U.S. It is amazing to note, however, that although many of the key figures in the emerging Hollywood film industry were European Jews, their names rarely appear on the credits of these Yiddish films. Nonetheless, these films are reminders of the connection between American and East-European Jewry, which from the great influx of the 1880s onwards saw not only the burgeoning in the U.S. of a new Jewish culture, but also the establishment of a film industry in which Jewish producers, directors and screenwriters played a vital role as architects of the collimated version of the American Dream.

The other non-Jewish features screened at the two festivals were based on true stories about the Holocaust and related events, or dealt with problematic Jewish identity or the resurgence of antisemitism. Of the latter films, more later.

Doktor Pfeiffer (PFC, Chagan de Chalange, France, 1990) was the most stylish of the Holocaust films, a real-life horror story about a French doctor, Marcel Pfeiffer (Michel Berreka), in the performance of his life, guillotined in 1940 for the mass murder of Jews and others on the run from the Gestapo. In a brilliantly conceived in the genre style of such early German horrors as Max F. W. Mayer's *Das Symphonie der Nächte* (Night Music, 1923) and Fritz Lang's *Doktor Münchau, Der Spuk* (Doktor Münchau, The Golem, 1921).

Left to right: Doctor Pfeiffer; a German concentration camp. The death train passes from the Moscow railway station to the Berliner Bahnhof in Copenhagen; Chagan de Chalange's doctor (Michel Piccoli) in Prague; Ernst, a gynaecologist with a passion for Botany and Bach, scoldishes his family when he becomes his unfaithful young wife, and marries her by German law; doctor Marthe, Marthe (Marina Poplavskaya) before the Nazi invasion and L.



During the German Occupation, 'Dr Eugene' hired 27 deportees Jews and members of the Resistance to a deserted house on the Champs Elysées under the pretence that he could arrange their safe passage to Argentina. For a handful of money and the contents of their suitcases, he killed them with a cyanide 'vacuum' (for their journey) and disposed of their bodies, partially dissolved in acid, in a furnace. It was the digging of the charcoals and the 'belching of flesh' in the finally skinned skeletons that witnesses to his crimes, which bear an uncanny parallel to those of the Third Reich. Chagan de Chalange's massacre makes us see the parallel as a metaphor to illustrate the criminality and moral bankruptcy of both the Nazi genocidal machine, and those in France who collaborated with it.

The impulsive Petiot à Noidans, preying on his victims and spreading the contagion of Nazism, is heightened by the dark drama, expressionist poetry of the visuals, draped in colour and tattered. Natural colour sequences only at the end of the film, where in a chilling reminder of the mountains of bodies, spectators and storm how at Auschwitz, the families of Petiot's victims file past him in procession with the clothing taken from 200 survivors, searching for the belongings of their loved ones.

Without question, *Doktor Pfeiffer* is an impressive work of art, yet, strangely, it distances the audience from the full horror of genocide by suggesting genocide is an aberration. It locates the culpability for evil in the mind of a damaged individual, rather than confronting the realization that for terrible regimes to do terrible things it is ordinary people who have to be persuaded to do horrible things.

The actions of ordinary people who manage to be decent in terrible times is the focus of *Martha und I* (IFT, Germany/France, 1990), a witty, acutely observed, warmly affectionate memoir of growing up immediately prior to the war, by Czechoslovakia's leading filmmaker of the 1960s and '70s, Jiri Weiss.

Edu (Václav Chládek) is born by his abandoned mother to stay with his sophisticated, urbane Uncle Boštík (Michel Piccoli) in Prague. Edu, a gynaecologist with a passion for Botany and Bach, scoldishes his family when he becomes his unfaithful young wife, and marries her by German law; doctor Marthe (Marina Poplavskaya), whom a Gentile. A nice touch is the drift



depiction of Erna's Jewish sisters as narrow-minded and selfish. The years which see Martha's enclosed transition from servant to wife, and Ernst's growth from adolescence to manhood, also tell the Anschluss, tensions within Martha's Sudeten-German family and the Nazi invasion.

Moskva and I, though conventionally structured, has memorable performances by first-class actors who are the vehicles for the director's idiosyncratic observations about human nature. Petrik overviews common male skill and subtlety: a man who loses his professional and social position, yet still retains his compassion and kindness despite impounding money, while Sigríðurhárt's Martha personifies decency, as innate in her as evil is in Dr Peixot.

Agnes von Holland's *Eropa Europa* (France-Germany, 1990), screened at both festivals, is the story of how a Polish-Jewish boy born in Germany survived the war by becoming first a member of a Communist youth organization, then a German war hero, which led to him being sent to an elite Hitler Youth school. This extraordinary tale, more amazing in its details than a Steven Spielberg story, is based on the life of Salomon (Selly) Perel, who now lives in Israel.

Selly survived because of a combination of instinct, personal charm and luck. When his parents killed during Kristallnacht, his family decides to relocate in Lódz, a final move which sees Selly separated from his family, seemingly forever. Born with spasticitis and a pocky face (as played convincingly by Mario Hofschroeder), Selly has several opportunities during the war to disguise his Jewishness, but the reasons he does not do so, the film suggests, lie much with his self-preservation as well his loyalty to his former upbringing.

Holland, as she demonstrated in *Angry Heart*, sees compassion as the essence of human nature. She handles the complexities of Selly's youthful situation sympathetically and with lightness and humour, but she is also clear-eyed. When Selly weeps for the death of his friend, a German soldier, and asks himself later in confusion, "Who are my friends? How can they be

so kind to him and so horrible to others?", he is asking fundamental moral questions. Holland's characters have conflict and without labouring the point, as Selly's story unfolds with mounting suspense, she describes it fully through his encounters with all those who are drawn to him: the female Kommando leader, Herta the German, the German captain who adopts him, his Nazi girlfriend Lora and her sympathetic mother) has loneliness and his ambivalence, his desire to belong and his need to live.

In his foreword to Agnes' book on *He Is Not Like Us*, Eli Wiesel says of such films as *The Bear in Fall* (The Bear in Fall, Marian Indovitz, Switzerland, 1981) and *Closet of no Kind* (The Shop On Main Street, Jan Kadar, Czechoslovakia, 1986). "They reveal to us, like a secret impulse, human beings undergoing the curse of the gods, and that's all." Without doubt, this applies to *Courtesy* (JFF, Leoniid Gurevich, USSR, 1990), the most moving feature in the two festivals, which captures, in the great tradition of Russian cinema, 24 hours in the life of a Jewish tailor and his family prior to their certain death at Babi Yar.

Courtesy, taken from Alexander Borodavsky's play and with the screenplay written by the playwright, makes no attempt to portray the massacre, which resulted in the murder, in 1941, of more than 33,000 Kiev Jews. Rather, from the outset, the film is stamped with poetry and drama. In a series of lyrically-tinted establishing shots, an old Jew is seen praying, then packing his bag. He stands at the door and hears the sound of marching soldiers. A little girl steals the old Jew's cap. "If you need it badly, take it", he tells her. Leaves flitter to the ground. It is autumn. There are fires in the street, and people are parking over piles of debris. Borodavsky, the old Jew's hat blown off in the wind, retrieves it from under a soldier's foot. Across the road some soldiers pull down an old man's armchair, and shoot him. The Jew is shocked. Through the doorway of a house, a woman, the Jew's married daughter, is breaking bread.

These are dream fragments which cloak the nightmare in grace, which the audience never sees. Two homeless Russian women and a child are skulking in the shadows outside the house

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at night, waiting for the Jews to leave. They have been promised the Jews' house, and back (Borisovna Smakhtinsky), the bakers' sister, invites them in. This encounter between the two families provides most of the substance of the film, and allows for some poignant moments: back measures the older Russian woman from winter coat as he will cut her from his most precious cloth. He will never see it made, but in measuring the arms and head of the handsome woman, back, for the last time, gives expression of the former self as both a man and a woman.

Michael Piccoli's performance is Mephisto and Faustian, but this one thing to portray an urban, cosmopolitan Jew, and quite another to capture a simple traditional Jew, without resort to caricature. Smakhtinsky's account back, both his dignity and his Jewishness.

The film has a powerful final sequence: back and his family are joined on the road to Bobruisk, first by a truck of Kav's Jews, then by a torrent which becomes a sea. As they advance upon the camera, our gaze is disturbed by the sight of modern urban cars waiting for them to pass, and the road suddenly becomes modern as they walk into history. Gorbachev was prompted to direct Gorbachev out of a concern for rising anti-semitism in the Soviet Union and, once his debut feature was made, he left the USSR to live in Israel.

The most fascinating feature screened, because it confronts head-on the problems of Jewish identity in the Diaspora, was David Mamet's *Homeless* (JFF, U.S., 1991). As with Mamet's *Houses of the Same* (1989), nothing is what it seems: life is filled with irony and surprises.

Bobby Gold (Joe Mantegna) is a homicide cop, and he defines his very existence by his job. When he is drawn off an important case to investigate the murder of an old Jewish lady who owns a pawnshop in a black neighbourhood, Gold suddenly feels very uncomfortable. The old woman's ethnicity, wealth and culture, are Gold's anxiety of them, and, fearing an antisemitic conspiracy, he pulls strings to get him assigned to the case. Gold is annoyed and protest. He wants to be where the real action is, back where he really belongs, with his men and his black partner Sullivan, busting a black mobster.

Mamet's subplot is setting himself as Jewish Spike Lee. He has recently rediscovered his Jewishness, and, with the veil lifted, he is brutally honest about what he sees. Gold doesn't want to be a Jew. He's unshaved, frightened at the thought of being tarred with the same brush as weak and inferior people who speak and look funny, and have a shameful past. As he turns over the phone in the house of the dead woman: "They're not my people, baby. Fuck 'em."

However, Gold's almost hygienic sense of racism when he finds a creepy tommy-gun case in the old lady's cellar, and learns that in her youth the dead woman was a member of the Irgun, a Jewish underground organization in Palestine that fought for the creation of the Jewish state. Evidence increases for the existence of a secret Jewish organization in the black ghetto, and by the time Gold's investigations lead him to a deserted building where a

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ABOVE: PAUL A. MANN FOR THE JEWISH FILM FESTIVAL; ABOVE: MICHAEL PICCOLI AS BORISOVNA SMAKHTINSKY IN 'HOMELESS' (PHOTOGRAPH BY DAVID ROBERTS)

Jewish Defence League meets at night, complete with machine guns and paramilitaries, Gold is right for 'racism'.

Dramatically, Gold's instant conservatism to reinstate Jewishness is charmingly handled, but psychologically it is profound and convincing. Like Sally in *Always Elsewhere*, Gold's essential Jewishness is under siege. He wants desperately to belong, but he rejects his Jewish past because it brings him trouble and he believes it to be shameful. He is not on the run like Sally is, facing extermination. Gold can recklessly attempt to lose his Jewishness by buying himself in the police force; or one of a team comprising blacks, whites, Latvians and Asians—or to be defined himself.

Early in the film, a black member of the FBI, senior to Gold, calls him "a kipper". When Mamet is doing free and elsewhere in the film is bringing to the surface the growing tension between blacks and Jews, and exposing the softness of the black identification of the Jew as being responsible for their oppression.

For Gold, the opportunity to rid himself of self-doubt, and exchange the stereotype of the passive Jew, the pawnbroker feeding parasitically off the poor, for that of the virile Jewish patriot, machine gun at hand, is irresistible. He jumps at the chance, but by doing so he becomes even more firmly attached to racism's hand. When he takes part in an attack on premises publishing antisemitic literature, Gold expresses a giddy sense of belonging, of having "come home" at last. But it soon made clear to him that being Jewish involves more than placing a bomb in an empty building. To tell loyalty and commitment is demanded of him, which Gold, the Jewish cop, cannot give.

Gold may have rediscovered his Jewishness, but the result of his actions leads to disillusionment: the militant Jews reject him because he refuses to be their loyalty to the police force, and he is rejected by his police 'family' because his involvement with the 'blacks' results in the death of his partner Sullivan, for which Gold is blamed, and subsequently ostracized.

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Moser's film is radical, handsome and brooding. It is the first American film to de-mythologise and explore the situation of American Jews, who find themselves under attack by their Jewishness, through traditional antisemitism, and an offshoot, anti-Zionism. Divided loyalties, Moser is suggesting, isn't the answer; Jews must get off the fence, shed their blinkers and come to grips with who they really are. In this light, Nosseck can be seen as having a similar significance for Jews as Spike Lee's films have for African-Americans: to raise Jewish consciousness and consider negative messages.

Two Austrian films were screened, Axel Corti's television adaptation of the freshwater Franz Werfel's history, *Eine Blühende Pionierstadt* (A Woman's Fair Blue Moonlighting), and Paulus Manki's Germanic tragicomedy *Judas Söhne*'s play about the Jewish-born Viennese philosopher Otto Weininger, *Weininger Nachts* (Weininger Last Night).

Weininger was a crackpot who wrote a book called *Sex and Charisma*, in which he stated his belief that neither Jews nor women were capable of having ideas. His deeply pessimistic ideas had a profound influence on the ideologies of the *deutsche* Vienna, prompting Weininger, so it is said, to write a great work proving both his own sterility and his Christianity (Weininger was a born-again in a Protestant context). Weininger committed suicide at the age of nearly thirty, at the same room in which Beethoven died. Manki's film (FF, Austria, 1990) is a messy, repetitive, sentimental version of Weininger's life which venges on income comprehension.

Corti's film is altogether different. Though not as rich and original as Corti's agent's trilogy *Wahn und Zorn* (*Where and What?*), *A Woman's Fair Blue Moonlighting* (FFC, Austria, 1990) is a limpid emanation of an opportunist, a man without qualities who, despite his affection for introspection, has no comprehension of the depths of his own shallowness. In confessional tone, Corti narrates how Tschudy (Frederick von Thun), a civil servant in the Austrian Ministry in 1938, believes the truth has caught up with him at last, when he receives a letter from a Jewish woman with whom he had an affair eleven years ago, requesting that he help her with the schooling of an eleven-year-old boy.

At first he is shocked. How is he to explain that? Everything is at stake: his marriage to his rich wife, his job which he manages to maintain through juggling and apperception, his self-esteem. After the pain comes the accommodation, the adjustment. Corti



assuages and accommodates because what better come than a cow to become the man he always could be. Once the danger passes, however, and the Jew can put in her place, Tschudy reverts to being the man he always was. "With all the ecstasy for changing his life gone, the superiority he had lost that morning came back to him." This is a masterly interpretation of Weisfeld's cynical story which illustrates the Austrian soul.

Two films from Canada were among the most interesting films. *Thee Cupidons* (FF, Gert Berger, Canada 1991), a polished, quirky, coming-of-age story about growing up Jewish and female in Winnipeg in the 1920s; and *Falling Over Backwards* (FF, Mori Ranser, Canada 1990), a very accomplished comedy set in Montreal, about a thirty-something Jewish man who yearns for the security of living with his parents again.

The Jewish element colours both of these Canadian films, which mostly accent personal growth and the struggle for independence from family, towards whom the central characters in both films – one female and the other male – have strong attachments. The key scenes reached open – class, across culture, sexual violence towards women, racism in *Thee Cupidons*, and anti-semitism in *Falling Over Backwards* – are not the preoccupations of Jews alone, but issues of general concern. However, in both these films, the Jewish content adds flavour to the stories, a Jewish lens through which aspects of contemporary society can be perceived.

Mel (Saul Rubinek) in *Falling Over Backwards* and Verma (Leslie Hope) in *Thee Cupidons* are comfortable with their Jewishness. Unlike Bobby Gold (Mansfield), they are at home in the world. They exhibit none of Gold's panics or angst about being Jewish. This prompted me to consider whether Canadian Jews, like their Australian counterparts, feel more at ease about being Jewish and, if so, why? Asking this question led me to feel the lack of Australian films that capture the unique flavor of Austrian Jewish experience as an amalgam of gum trees, elderly Holocaust survivors, Glink's Bagels, Caulfield and Bondi. Lorraine has made a start. Why has the feature film not become a medium for Jewish self-expression in this country?



The dominant aspects of Jewish life in Australia that we believe characterize the Jewish community here seem to be irrelevant, or at least peripheral, to the major preoccupation of Israeli filmmakers. Israel has become a militarized culture out of necessity, and a military industry has come of age, ensuring itself from foreign dependency and developing good scripts, the most interesting films are those made by left-wing filmmakers which address the social and political issues arising out of Israel's numerous wars, and the claims of the Palestinians.

Anoush Farajat (FJC, Rafi Ronen, 1986), Israel's entry for Best Foreign Film at the 1986 Academy Awards, was criticized at the time in the *Knesset* by cabinet minister Avi Sharor, who called it self-destructive. Set on the Sinai Desert in 1967 at the end of the Six Day War, Sharor's comedy/drama uses two Egyptians, the lone survivors of a routed company of soldiers whose only desire is to reach the Suez Canal and home. There are two powerful metaphors in the film: the desert, which represents the human state, a theatre of war in which enemies—Israelis and Egyptians—keep hunting one each other and, despite themselves, recognize a common humanity; and Haled, one of the Egyptians, an actor who once played Shylock in a production in Cairo of *The Merchant of Venice* ("A Jew wants to fight [just]"), who becomes a potent symbol of the fugitive and absurdity of war, humanity or war with itself.

Despite technical roughness, *Anoush Farajat* is a remarkable film, an eloquent, powerful plea for human solidarity and sanity. Haled is played by Salim Daw, well-known Palestinian actor, and his delivery of Shylock's most famous speech—"I am a Jew. Hash not a Jew eyes . . ."—is at once mocking, ironic and profoundly disturbing.

Giora Goryea (Cap-Film, FJC, Eran Riklis, Israel, 1981), the most popular film at the Jerusalem Film Festival in 1981, though not as poetic in concept as *Anoush Farajat*, is similarly powerful. Set during the Israeli invasion of Lebanon in 1982, it tells the story of Gaiem (Moshe Agati), an Israeli soldier and soccer fan, who is captured by retreating Palestinian guerrillas and taken with them in a hostage as they pack their way north to Beirut, through terrain patrolled regularly by Christians and Israeli troops. The film's

last 10 minutes are starkly moving, with the Israeli soldier Gaiem, about a thirty-year-old recruit who has been forced to live with his friends since leaving their barracks, trying to save his life, his friend's life, and the lives of his fellow prisoners, including a love of his mother, his wife, his wife's mother, his grandmother, and his wife's mother's mother, before he manages to break free and run away.



focus is the seven days Cohen spends with the Palestinians, and the friendship that grows between him and his eight captors, based first on a shared love of soccer and support for the same World Cup team, Italy, and, later, on a recognition of a shared humanity.

Lake Atman Farajat, Cap-Film's sympathy is directed at the vanquished and dispossessed. The Palestinians are shown as dignified, decent men: Raaf, the tall, high-shouldered leader of the unit, been abroad in Italy, and was trained as a pharmacist; Omar, intelligent, dark and bespectacled, a nearly a doctor; Masa is a sophisticated, quick-witted family man; Abu Ryesh, with bushy, wavy hair, possesses kindly soul. Fadi, young and vulnerable, is a dilettante. Only one of the group is explicitly violent, and he is reviled by the others. Stereotyping has been rigorously avoided. So convincing are these portraits, in fact, that we are numbered by their deaths, and, like Cohen who weeps for them at the end, we find it difficult to emotionally adjust to their being picked off, one by one, by bullets and mines that randomly snuff out their lives in an instant, without regard to personality.

Khalil Shabaka (*One of Us*, JFF, Uri Bebach, Israel 1980), set in the Occupied Territories during the Intifada, offers a complex, sometimes confused, perspective on the origins of the Arab-Israeli conflict on young people. When Raaf (Don Torec), a young military police officer, is sent to a Palestinian base to investigate the death in custody of a Palestinian prisoner, he is unaware that the Palestinian, and so have been shot while trying to escape, was responsible for the horrifying death of his close friend Rafi as suspected by his friends at the base to be loyal to the memory of his dead friend and his old unit, and only conduct a routine examination, Raaf, however, feels morally bound as an investigator to discover the truth, even if it means implicating his friends and bringing his past.

Bebach handles several themes in *One of Us* the primacy of male friendship in group solidarity, sexism in the army, peer-group pressure and the abusive behaviour of officers. As a consequence, the film loses focus at times, and the story becomes muddled. The ending is ambiguous. Does Raaf bow to the demands of group loyalty and turn the tell-tale tape implicating his friends, or does he follow the dictates of his conscience and become an outlier? However, no longer 'one of us'?

For all its faults, however, *One of Us*'s energy, and finger on the pulse of what is happening in Israel today. It puts abstract

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motions of principle against the reality of how military culture operates, and exposes the pressure on individuals within the group. Young Israeli, in order to serve physically and psychologically, turn to each other and form strong bonds, a tradition developed in the Zionist youth movements in Europe and very much alive in civilian society, as well as in the army. Faced with the choice of obeying a distant command, or breaching a friend, primary allegiance is to the group. This makes the ambivalence expressed at the end of the film understandable.

Other notable Israeli features were *Cesher Tzur Metzah* (On a Narrow Bridge, JFF, Nasrin Dayan, 1992), set on the West Bank, which explores the intrinsicality of Arab-Jewish hostility through a Romeo and Juliet story; and *Sharon* (JFC, Sasi Cooray, 1990), a semi-fictional comedy about a self-help group, led by a small time entrepreneur (Moshe Kugel of *Assim Patis*) trying to come to terms with sexual dysfunction and loneliness in Tel Aviv.

The most interesting documentaries screened at the two festivals were odysseys in search of new information and fresh insights.

Diane Perlman's attempt to come to terms with her own response to the Holocaust led to the making of *Survivors of Shanghai* (Escape to the Strong Box, FJC, Belgium 1991), a documentary about 30,000 Jews who found refuge during the war in Shanghai, one of the few places in the world that could be entered without a visa. Perlman tells the story of the Shanghai Jews through interviews with 15 elderly survivors, and returns with them on film the circumscribed roles they took in Shanghai via Vilna, Riga and Japan. Some extraordinary facts emerge that may forever reshape the way we view Japanese behaviour during the war. To reach Shanghai it was necessary to travel via the Soviet Union and Japan. To enter Japan it was necessary, and unknown to most Europeans, that Japan was at peace to enter Russia from Vilna. Thousands of Jews over their lives to the Japanese Consul in Vilna, who issued express orders from Tokyo continued to issue visas to desperate Jews up to the moment of his recall to Berlin. A forest has been dedicated to the memory of this 'righteous gentile' outside Yad Vashem in Israel.

Equally remarkable and hopefully reversed by the refugees during their stay in 1938 on the Japanese island of Kobo, and in Shanghai, where even under the Japanese occupation, despite being confined to the ghetto at Hongkew, they fared better than the Jews of Europe.

PERIOD DRAMA AND OTHER THEMES IN EXAMINATIONS OF ANTI-SEMITIC COMMUNITY MEMBERSHIP
PROFOUNDLY REVISITED IN THE FILM CINEMA. AS SEEN IN MARCOS (THE LAST MARRANO)



Pierre Schoendoerffer's *Wajda of the Spirit* (JFF, U.S., 1988), seen first at the Melbourne Film Festival in 1988, is one of the most inspirational documentaries ever made about the Holocaust. Schoendoerffer has used history and to pay tribute to this small French Huguenot village which during the war saved the lives of 5,000 children. Schoendoerffer included. Following their Pastor in the simple belief that it was the right thing to do because Jesus was a Jew, each family in the village harboured a Jewish child, protecting it in a clandestine act of resistance which could not have escaped the notice of the Gestapo located a small distance away in Vichy. Schoendoerffer doesn't try to explain goodness, or the Gestapo's malice. He simply shows that sometimes goodness has the power to prevail, and makes the point that 75,000 Jews were handed over to the Germans by French collaborators.

La Dernière Marrane (The Last Marrano, JFF, Frederic Bratton and Stan Neumann, France, 1990), a steadily engrossing film imbued with respect for its subject, sheds light on the secret religion of a contemporary Marrano community in a village north of Lisbon. Its title, oddly translated, date back to the time when the Spanish and Portuguese Jews of the 15th Century publicly converted to Catholicism during the Spanish Inquisition, and practised their Judaism underground. Interviews with gentiles and Marranos alike from the village of Belmonte give a fascinating picture of world not so removed from the dangerous past. A painting behind glass down in a church depicts Judas betraying Christ with big-nosed Jews mocking him; a local priest describes Jews as "fat, obese... Anyone who is used to Jews can recognize them by their physical appearance [...] theirubulent pronunciation, their noses, the way they curse and swear"; a Marrano, Paula, a large petite woman with a small nose, describes how as a child she would never a church for scheming or wedding and say silently, "I enter this house but I worship neither wood nor stone. I worship only the 70 names of the Lord who rules over us."

Cut off from their culture for hundreds of years, the crypto-Judaic religion practised by the Marranos is female-centred and eclectic, an amalgam of half-remembered stories and prayers, tailored by their experience. As the women prepare the unleavened bread for Passover, their most important festival, they pray that they may be delivered from "evil, torture and death." During the baking of the bread they cover their eyes and sing, "Harm no man by telling lies [...] Above all, honour your parents, they are respectable people who brought you into the world." An old woman with a lined face gives a Jewish perspective on history "The Lord gave the Jews Jesus, but he betrayed us."

These Belmonte Jews are the last Marranos in Portugal. For centuries they have kept their faith alive without a synagogue, rabbi or books. Recently, however, things have changed. Ashkenazic Judaism has come to the village, dispelling mystery and drama at the same time. The Marranos of Belmonte are now prepared to circumcise their sons, observe the 'new' holidays, wear hats and yarmulkes in the home, and join the 'gay' calendar to follow the Hebrew. "This is good", says Paula, Paula's son-in-law who has been to America and Israel. "The men were estranged from religion before. Now men are in charge." Paula thinks it's right for the young to move on to the new rite, but she will continue to practise her parents' religion. "It's all the same," she says, "but the prayers are not ours."

CONTINUED ON PAGE 49



MULTICULTURAL CINEMA

This Supplement is the first step in an examination of various aspects of Australian cinema from an indigenous or ethnic perspective. □ Aboriginal writers Archie Weller and John Rading look at *Koori* (Aboriginal/Torres Strait Islander) cinema, but not from

the usual viewpoint of how whites have rep-

resented blacks. Rather, both look forward to a time when black filmmakers will be part of the mainstream, when *Koori* stories are told by *Kooris* without any pretence of a "white face". Already there are positive signs, not only in film but Aboriginal broadcasting (here examined by Philip Dutcher). □ Australia's cultural attitudes to Asia is another issue explored (by Sylvie Shaw). When will Australian film and television learn to represent our Asian neighbours in an intelligent and non-stereotyped way? Will Australia ever see itself as part of that Asian neighbourhood? □ Finally, Craig Brown examines the use of stereotypes on Australian television. □ Also in this issue, but not specifically part of this Supplement, is coverage of other multi-cultural, or related, issues. Specifically, there is George Negus' account of filming in Russia and Jon Epstein's look at Jewish Cinema. Thus, this Supplement is not only a partial attempt at commenting on some multi-cultural issues, but also a catalyst to new ideas, new forms of coverage.

THIS SUPPLEMENT WAS MADE POSSIBLE BY A GRANT FROM THE ARTHUR FERDINAND FOUNDATION, FOR WHICH CINEMA PAPERS IS EXTREMELY APPRECIATIVE.



The Asian Screen

As the federal government moves closer to Asia economically, will this new policy shift Australia closer to Asia culturally as well? What will be the response of the film industry? Can it pass the Asian Screen Test?

Sylvie Shaw, an independent filmmaker and film consultant to Asialink, investigates.



In the past 12 months, the Australian film and television industry has begun to open up links towards Asia. Suddenly it seems production companies are devising scripts with Asian themes, and creating films and television programmes that are helping to raise the profile of Asia in Australia. Already some sectors of the industry are looking to Asia, especially Japan, as the new fury godmother of film finance.

The changes come in the wake of the federal government's commitment to strengthen our ties with the Asia region. Our destiny lies with Asia and there is a real need, based on economic imperative, to move Australia's focus from Europe closer to home. But economic imperative (and government rhetoric) alone will not bring about a change in attitude.

Asialink, a small Melbourne organization concerned to raising the profile of Asia through film and television, sought to speed up the process and believe the media, particularly popular-culture media, is one means to that end. But it won't be easy as the Minister for Foreign Affairs and Trade, Senator Gareth Evans, suggested recently: "How do you instill that feeling of 'belonging' into the hearts of 17 million people? How do you make an entire population feel comfortable with its surroundings?"

Perhaps *Neighbour* is the appropriate word. Asialink feels if and when the popular shows on television will begin not only to have an Asian perspective, but also a face which represents the broad community in this country.

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reen Test



Even we launching the new Asia-Pacific Policy of the Australia Council which earmarks 10 per cent of the Council's international budget to projects involved in the region. The decision recognises how important cultural understanding is to economic success and sets the scene for an exciting, new cultural perspective for Australia. The Chair of the Performing Arts Board, Guillermo Garibay, put it this way: "Now we have the opportunity and responsibility to create a new and powerful Australian culture that truly bridges East and West."

If the Australia Council can introduce such a progressive policy change, what about the film industry? There is cause for optimism, with collaborative projects, worthy of support, in our infancy. But care should be exercised in how this new change becomes another vehicle for an unequal power relationship – Australia to Asia, rather than a real East-West fusion.

RAMBOOGIE AND SCENIC VIEWS

The federal government's German Report, *Australia and the North-east Asian Aspirations*, commissioned research on Asian attitudes about Australia. The report concluded that Australia was better known for its flaky animals, wide-open spaces and beaches than its intellect.

But in trying to improve our image in Asia, how do we move away from yet another documentary of the great outback, or our curious koalas? How can we encourage Asian filmmakers and broadcast networks to programme something different about Australia, especially contemporary Australian drama?

WARR, WHORES, BEETS AND BEES

While the Garma Report states that our perceptions of North-east Asia are increasingly better informed, the image of *Aussies* in the media is largely still based on the traditional stereotype: the crazy, the gaudy, the thug, the prostitute or the victim.

Professor Anne-Marie Hamilton of Macquarie University is one of the very few academics to look at the image of Asians in our films. In her paper "Fear and Desire: Aborigines, Asians and the National Imaginary", she makes the point that, right back to the original *Tinmen* films, it is apparent that any Asian native can substitute for any other.¹

This is also confirmed by our attitude to shooting films in Asia and we have been guilty of what Sydney producer, Mike Fuller, describes as "maneuvering the host culture". While it is not solely the domain of the Australian film industry, we have a track-record of painting all of Asia with one brush – of shooting a film about one country another, of transplanting one exotic Asian landscape for another (all paddy fields look alike), of replacing one specific ethnic group with another (all Asians look alike) and of transposing one culture for another (no-one will know the difference). The local population and landscape serve only as an aesthetic yet unchangeable backdrop where a country's own cultural, historical and ethnic diversity has been annexed by the Australian film industry for convenience. But while we continue to paint all Asians with one brush, we should remember that they too have trouble telling us apart.



The Asian Screen Test

EROTICA / EROTICA

The mystery of Asia tug at our prurient heartstrings. Tropical beaches, magical cultures, exotic landscapes, sexual encounters – an escape from our everyday lives. But in many of our films the exotic also becomes the exotic. As Perle Frierberg suggests, the heroes go troppo and weaken the "hidden native in themselves".¹

Sometimes like in *The Fury of Living Dangerously* (Peter Weir, 1985) or *Far East* (John Duigan, 1988), the lead characters fall in love with each other, but generally they suffer what Trinh Cong Son calls the "native as sex" mentality (cf. *Colon of Passions*; Phil Noyce, 1988). They unleash the repressed sexuality of the suburbs and, after a whitewashed holiday romance, or flirtation with eroticism, they return to their families and their mundane existence.

Only rarely are Asians 'real people', or stars in their own right. Phanekha Aya (Sakun Hossen, 1990), the short *Tiger Eye* (Clare Tait), or the lavished mini-series *Re Adams* (Chris Warner, Maureen McCormick and Kim Delaney) are leading the way. But beware the token Asian, particularly the stereotyped version.

MORE BAD NEWS?

There is now a fear that a new genre of films will emerge depicting Asians again as the bad guys. The *Truth and Yokozu* might become popular images on our screens, and we should be wary of this development. Already proposals are being submitted to film-funding bodies about shady Japanese businessmen buying up potential tourist treasure islands off Australia's sunburnt coast, or portraying Chinatown as a hotbed of nasty Triad drug dealers. Perhaps there is a lesson here from the American film *Fear of the Drunks* (Michael Cimino, 1985), where the Chinese characters are both goodies and baddies, and where the intrepid, female Chinese-American investigative reporter tracks down the unscrupulous drug barons.

The way we represent Asians in our media comes in for scrutiny from our near neighbours. The Malaysian government has already expressed considerable concern about the ABC series *Endgame* and its representation of a fictional Asian society. This has sourred relations between Australia and one of our important trading partners, and has led the federal government to openly distance itself from the production.

Ian Bradley of Grundy's Television, co-executive producer of *Endgame*, says he expected some controversy, but not from Malaysia. It originated from one of the early episodes where 'there was the reference to threatening to shoot the boat people'.²

'What we didn't realize was [...] that the person who supposedly made that threat in the '70s, had subsequently become the Prime Minister of Malaysia, and that really is the basis of all the problems. To this day – and I'm being honest – I don't know whether he ever made the threats or not [...]'

I have no doubt that Dr Mahathir is sincere in being upset about that reference to that one incident. And had we been advised of it, had we known where it came from – well, obviously we wouldn't have used it.³

More recently there has been disquiet again from Malaysia about the feature *Twink Beach* (Stephen Wallace, 1990). The film, based on the novel by Blanche D'Alpuget, focuses on an Australian journalist who covered the race riots in Malaysia in 1969 and two years later returns to cover the plight of the boat people. The film shows a massacre of the Vietnamese refugees by Malaysian villagers, with caught them because arguments whether this is historical fact or dramatic licence. Last year, the then Prime Minister, Bob Hawke, indicated to Dr Mahathir that the government would make a public statement also distancing itself from the production. Aswell the Australian Film Finance Corporation (AFFC), which was an investor in the film, has withdrawn its logo from the film's credits. According to the AFC's chief executive, John Morris,

The AFC took this step because it might be hard for the Malaysians to comprehend that a government agency, such as the AFC, is a strictly 'hands off' investor and maintains a completely independent position on the content of films and programmes in which it invests.⁴

TWO STEPS FORWARD ...

Our political and cultural naivety is transparent. How do we improve that?

Both the Australian Film Commission (AFC) and the Department of Foreign Affairs and Trade (DFAT) organize Australian film festivals and visits of Australian filmmakers to the Asian region. In 1991, DFAT sponsored *Cinematic Flows* (Nadia Tait and David Parker) to travel to India, while Curtis Levy and Chris Clare organized a documentary festival across Indonesia and ran workshops in Jakarta with Indonesian filmmakers.

But the role/position of these two government bodies in such ventures has been criticized on the grounds that the left hand does not know what the right is doing. The AFC promotes the Australian film industry, while DFAT develops cultural relations. If we want to improve our image in Asia via showing Australian films, then whose responsibility is it for marketing or nurturing cultural relations?



By raising the profile of Asian and Asian themes, there can be a tendency to overlook the 'cultural specificity' of the different Asian nations and ethnic groups within those countries. A drama series dealing with a non-specific Asian country runs the risk of ignoring the nuances that make each country special.

Films travelling to Asia have to be chosen with care, taking into account the political, moral and religious sensitivities of the countries involved. The same considerations need to be followed when Australian crews are working in Asia, making positive contacts, breaking down stereotypes, enhancing good relations – on both sides.

Bangkok Hilton provides a good example. Part of the series was shot in India where the crew could not disclose they were making a film about "drug-running – the Indian connection". So while they were shooting, the crew wore T-shirts printed with the words "East meets West and they fall in love: A 12-part documentary".

At the moment, there is sparse knowledge about the best ways of working in various Asian countries. Australia does not have a specific film industry agency that offers advice about working in Asia. Where do you go for precise information? Who are the pitfalls to watch out for? Should one offer "financial incentives" and how much? What about our attitude to cheap labour in Asia? How do you avoid exploitation? How does one avoid religious, moral, cultural and political issues and so on? Is it the role of DFAT, Auspic or the AFC to provide such information?

Action movie producers favour Asia because of the low labour costs, though working in Asia can also have huge disadvantages, the most obvious being that Australia is seen in a negative light. Filipino filmmaker Nick Gómez de la Campa from the MovieFilm Institute points out, in his country, Australians are either idealised as Americans or as ugly tourists only interested in the sex trade.⁹

In a sense, this negativity has been reinforced by the legacy of films like *The Year of Living Dangerously* (set in Indonesia but made in The Philippines) and the more recent in *Cory Doctorow's* rise to power, *A Bangrazi Life*. By shooting in a different country from the setting, the film loses its credibility. For political reasons, *A Bangrazi Life* finished production in Sri Lanka, but the local Filipino audience could not take the film seriously when a crowd of Sri Lankan extras shouted "Cory! Cory! Cory!"



To avoid such problems, The Philippines government is now considering setting up a 'One Stop Agency' for all foreign films made there. It is easy to see why. What is our response when we see Australia wrongly or narrowly interpreted by overseas media? Can we blame the various countries in Asia for being then reassured in our product if we do not represent them correctly?

By raising the profile of Asian and Asian themes, there can be a tendency to overlook the 'cultural specificity' of the different Asian nations and ethnic groups within those countries. A drama series dealing with a non-specific Asian country runs the risk of ignoring the nuances that make each country special. And while we continue to air films and mini-series like *Far East*, *Bangkok Hilton*, *Vietnam* and *Turkic Bush* in Asia, they tend to be aware about our search for identity and say more about Australia than they do about Asia.

NEW TREATIES

In an exciting development by the AFC, Charles Hennah from Pacific Link Communications has been employed as a consultant for the next two years to open up markets in Japan and Korea, and lift the profile of Australian film and television there. Already, through the newly-opened Pacific Link Communications Office in Tokyo, he is negotiating the sale of *Yankee Goode* (Broad Bell 1992), as well as Japanese involvement in a children's drama series from Grundy's *Mister Top Secret*, an international drama about a group of computer-savvy kids who difference communication to save the world from environmental and other destruction.

The AFC is also pursuing the area of co-productions with Japan. This was one of the major recommendations to come out of Australia's *No Kotoshi Please Conference* in 1990.

Because Japan has no equivalent organisation to the AFC, there were some initial problems, but now links are being forged with both the Japanese broadcaster NHK and with the government itself. Peter Samuels (AFC) comments that has

"initial investigations have been made regarding enough to warrant a request to the Federal Minister for the Arts, Territories and Territories to enter into formal negotiations with the Japanese Ministry of International Trade and Industry".

STREET DRAMA AND CINEMA

Another exciting development this year has been *Children of the Dragon*, a television co-production between the ABC, RBC and Xanadu Productions. This mini-series, based on Nicolas Jose's novel *Assassins of Eternal Peace*, revolves around the fate of an Australian doctor who gets caught up in the democracy movement in Beijing in 1989. Tiananmen Square was reconstructed as a closed setfield on the outskirts of Sydney and one of the most rewarding aspects of the production was uncovering the wealth of talent in Australia.

1. JOHN PAUL - CHINESE AUSTRALIAN DIPLOMATIC TRADITION (1988) AND PETER SAMUELS FOR STUDIO 10000 (1990) RECOMMENDED THAT THE TWO PARTIES TO SIGN THE NEW TREATY OF CO-PRODUCTION WHICH IS EXPECTED TO TAKE PLACE IN APRIL 1991.

Two thousand extras were needed to re-create the scene in Tiananmen Square and they were gathered through advertisements in local newspapers, radio shows, via Chinese organisations and students' associations. On one occasion, the casting agents took over a disco and hired the 400 patrons as extras.

The producers employed Melbourne director Wang Zyan (*New Gold Mountain*) to act as liaison between the crew and the cast, especially with the huge number of extras. Megaphones in hand, she translated the directions to the enormous cast. It was an exhausting process. Line producer Wayne Barry, who coincidentally was ill lying in the day after the massacre, and Wang Zyan were able to evoke a strong feeling among the extras, many of whom were also in Tiananmen Square that night. As the fire and the explosions started, the cast began to reflect their experiences and acted out their roles with extraordinary precision.

Wang Zyan tells the story of one of the extras, who, knowing he was to recreate the scene in Tiananmen Square, wore exactly the same tattered he had worn on the night of the massacre. He found it hard to understand that wardrobe wanted him to wear something else. He thought the disease was supposed to be real. And while the title *Children of the Dragon* has been criticised as yet another stereotyped vision of China, it is in fact the name of the song the students were singing in Tiananmen Square.

One of the recommendations of the Australia-Asia Co-operators Conference, which brought together filmmakers from Asia and Australia, stressed the importance of having a commitment to avoid social, cultural or religious misunderstandings when working in Asia. The smooth production on *Children of the Dragon* showed just how important this is even when working in Australia – for solving language problems and for bridging cultural gaps as well. Wang Zyan also mentioned having to assess differences with the crew that "not all Chinese are the same."

People from mainland China, from Taiwan, Singapore or Malaysia all have different backgrounds and experiences, and these cultural differences should be respected. Congratulations to the producers for their foresight in employing a sensitive cultural liaison consultant.

Another local feature with an Australian-Asian theme is *Ranger Strangler* (Glenfrye Wright, 1992), a film about neo-Nazi skinheads angry that Vietnamese gangs are taking over their territory.

In casting the Vietnamese actors, the production company, Seen Film, said they had "no problems whatsoever". Casting agent, Liz McPherson advertised for and found experienced actors from Vietnam. She took ads in the local Vietnamese newspaper and spoke to leaders of the Vietnamese community who put up flyers around the area. A mixture of good research and community support and networking.

And next year there will be more. The ABC has also commissioned Sydney writers Nicolas Jose and William Yang to research and write a six-part drama series about the Chinese in Australia called *The Glass Story*. The series, set in Darwin, focuses on one Chinese family and spans several generations from 1910 to the present. Production is still twelve months away.

WARNING: FACTIONS NO LONGER

The recent films *Blood Oral* (Stephen Wallace, 1990) and *Australia* have their roots in the trauma of World War II, but *Australia* is something different: the experiences of a Japanese war bride in Australia during the 1950s. Director Satoru Hōsaka believes:

Our media are obsessed with the war, neglecting the occupation and the treatment of the Japanese war brides, who were the first Japanese allowed to enter Australia after the war.¹²

But while Australians cried for screening at many prestigious film festivals around the world, the Department of Foreign Affairs and Trade would not sponsor Satoru Hōsaka to participate in the Singapore Film Festival because, it was suggested, the film does not depict Australia in a sufficiently positive light, despite the fact that the film won a special jury prize for art and innovation at the 1990 Torino Film Festival. Hōsaka feels that perhaps her representation of the leading Australian male characters – one modest, but sensitively portrayed, the other gay – is perhaps the reason.

Hōsaka speaks fluent Japanese and this caused many potential problems and language misunderstandings in working with the leading Japanese actress, Iri Ishiba. Although Hōsaka says it was an exhausting process, switching back and forth constantly, the rewards are shown in Ishiba's sensitive portrayal of a woman in an alien culture.

Japan is being viewed as the film finance bank of the world and we are having some success in gaining access to their coffers. Against the new series *Star Agents* (the *Goku* – the story of Lupin Rose's cheating base – were partly funded by Japanese sources. *Blood Oral* was able to corner a slice of the Japanese market, grossing \$250,000 within six weeks of opening in Tokyo thanks to the amazing efforts of publicist Toshi Shioya, who Charles Hamerley says, "almost single-handedly signed and bailed the film's distributors, and the Japanese media, to share his belief in it".¹³



Despite pressure on television networks to produce stories which reflect both the multi-cultural and Aboriginal mix of the Australian community, the changes have been minimal. There seems to be a suggestion that 'middle Australia' will turn off if it sees a multi-cultural society. But has any real market research been done or is it just the 'gut feeling' of the executive producer?

The feature film *Crashkeeping* (David Caesar, 1992) is a comedy about "sex, drugs and lawn bowls". It also has an Asian focus. Caesar says the inspiration for the film came from a radio broadcast of the Commonwealth Games lawn bowls final between a 17-year-old Chinese boy from Hong Kong and an older Italian-Australian. He believes the film is "a metaphor for the way Australia is changing".¹¹

The 1991 Melbourne Film Festival further expanded Australia's Asian links with the screening of several films of the Hong Kong genre of martial-arts-films. But the highlight of the festival was the session for the film *Ju Dou* by renowned Chinese "3rd Generation" director Zhang Yimou. Festivals go unturned up in droves. The organisers could not control the crowd and the police were called in. Demand for Chinese cinema is very strong in Melbourne and this rush to see a learned Chinese film, incidentally bankrolled by the Japanese, lies in the face of cinema chains which believe there is no market there for Asian film. There is an audience and it can be fanned.

MARKET PLACE REALITY

But if cinema chains are slow to change, television networks are even slower. Despite pressure on them to produce stories which reflect both the multi-cultural and Aboriginal mix of the Australian community, the changes have been minimal. There seems to be a suggestion that 'middle Australia' will turn off if it sees a multi-cultural society. But has any real market research been done or is it just the 'gut feeling' of the executive producer? How often have we heard that there are "no good story lines", "no actors available" or "the image isn't good for our overseas markets".

Ian Bradley from the Granda Organisation believes that television executives are often motivated by fear - "fear of not getting ratings, fear of offending the advertisers, and in the end fear of losing their jobs".¹² In other words, fear of doing something different.

Other producers argue it is important to see beyond the rhetoric and concentrate on the dramatic and passionate elements of a story, regardless of its authenticity or worthiness. But do we have to wait until network executives understand that programmes with an Asian focus can be dramatic and passionate, image-positive, not offensive to advertisers and keep them in their jobs. Do we have to wait until the decision-makers themselves are Asian-Australians?

A SPLASH BROOK

New and current-affairs programmes are supposed to present accuracy and truth. But the image of Asia we see is limited to natural disasters, riots, drug bars, plane crashes and wars. And this occurs usually if there is a newscast to shoot. Similar images of Asians fighting in South Korea, mudslides in The Philippines and poverty in Bangladesh are used to sell the real problems. The viewer becomes bored and disinterested to see again that country again.

"PLEASE CONSIDER"

Advertising still represents stereotypical images - of women, of Indians and of Asians. "Can you keep a Secret?" and "Sunright Lite" make fun of Asian pronunciation of English words; Singapore Airlines' advertisement to refer to an "airline" as a "great way to fly"; and Fuji Films present a bow-tied, smiling, cutsey image to make us choose its product.

Where do you draw the line between what is gently funny and what is racist? "Mr Okamoto" (NEC) and "Not So Squatzy" (Mi tabishi) are parodies of Japanese national characteristics, but the ads are also aimed for Japanese companies. When will

LAW & ORDER: LEFT-MIDDLE: SINGAPORE AIRLINES' ADVERTISING CAMPAIGN TO PROMOTE THE AIRLINE. THEY USE AN IMAGE FROM A VINTAGE FILM, WITH SECRET AGENTS SPYING, DARK PLANE CRASHES AND DARK DRUG DEALERS. RIGHT: SUNRIGHT'S ADVERTISING CAMPAIGN FOR THE AIRLINE. A BOWIEK-INSPIRED IMAGE OF A BILLY BOAT AND, WITH IT, THE IMAGE OF POOR PEOPLE'S LIVES. A PARODY OF THE SINGAPORE AIRLINES ADVERTISING CAMPAIGN WHICH USES A BILLY BOAT.



the advertising industry see the real person behind the big smile?

IT'S ALL IN THE GAME

If advertising presents a skewed view of Asia, game shows much include Asians in their programmes. While an Australian Broadcasting Tribunal case found that game shows are near the bottom of viewer preferences there is no obvious reason why Asian or Australian-Asian contestants can't be chosen.¹⁴ Apparently an Australian-Chinese student did very well on *Sale of the Century* that year, but examples are few and far between.

SOAP

An increasing change has been taking place in some of the soaps and let's hope that it is a taste of things to come. Congratulations to *A County Practice* recently including a storyline about a Chinese-Australian surgeon who performed an operation on the matron of Woodin Valley hospital and had a love affair with one of the nurses. While Dr Yip left the show after only a couple of episodes, executive producer James Dovren says it is possible he may yet return.

A number of programmers have spoken of some fascinating stories about scripts they've written and how the programme producers have reacted with the same old response. Where do we get the ideas from?

This was one of the issues raised at meetings of writers and actors in Melbourne and Sydney in December, organised by Asapak, Actors Equity in Sydney reports that it now has a data base listing actors by ethnic group, so we're more encouraged than daunted.

Several entertainment studios said that, although they would like to write about Asian themes, they are not familiar with the communities involved. They recommended that residencies in Asian countries be provided by the ABC along the lines of the Australia Council, and that special ethnic consultants be employed to give backup research and expertise at scriptwriting meetings. Another possibility would be to have writers working in tandem, collaboration between a native speaker with a writer from a particular ethnic group.

Most people in the industry believe that the decision-makers, the executive producers and the research officers, need to be made aware just how damaging discriminatory or stereotyped images of Asians are, especially when it comes to the image we present in those countries considered so important to trade relations. As Melbourne writer Hi-Quyng pointed out, many Asians view Australia as "a cultural desert".

... ONE STEP BACK

On another level there have been disappointments, too. The educational series *AussieAsia* has been one of the victims of the ABC's cutbacks and the current-affairs programme *Aussie Report* has been dropped by SBS.

There is a real need for more educational background material for schools. Last year I prepared *Photography: Visuals of Asia*, which lists the availability of about 1000 films and videos throughout Australia.¹⁵ But very little of it is made specifically with education in mind, particularly for primary schools. What curriculum-specific material is available is now hopelessly out of date.

As Australia moves closer to Asia both economically and culturally, it is essential that the Australian community has a solid understanding of life in Asia. Teachers have expressed a real interest in visual material that will assist children open

their eyes to Asia and assist them to become Asia-literate. Teachers are looking for updated and accessible information, in a language that the children themselves can understand.

So how do children view Asia? When one teacher asked her students to draw pictures of Asians, most drew Ninja Turtles and Ninjas, the forces of war or old-fashioned images of Chinese wearing straw hats and pagoda.

There is a desperate need to develop an awareness of who Asians really are and to break down the old stereotypes.

MISSION IMPOSSIBLE

In December 1991, the Screen Producers Association of Australia (SPAA) looked at the developing Asian television market. It concluded that the South East Asian market is still looking for American-style action movies, CNN-style news and current-affairs programmes, sport and documentaries which can be dubbed into Asian languages about Australia's marvellous sea-world and our cuddly koalas.

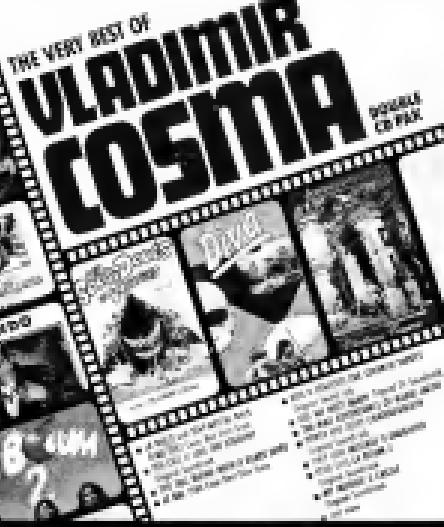
So it's a recovery process. While we are looking to enhance the image of Asia in Australia, we can't overlook the image of Australia in Asia. It seems that all too often the tourist image is the only one represented abroad.

This image will not advance and the perception of Australia as a people changes. Many in Asia still see Australia as a country of whiteness, when in fact we are a dynamic mix of Aboriginal, European and Asian ethnic and cultural backgrounds growing together in this huge southern continent. The easy clichéd image that we are westerners is both literally and metaphorically wrong. We are not Westerners. Harryang, we are 'Southerners'.

There is an exciting evolution within our film and television industry, and its supporting organisations. There is no doubt that things will change. Even the television executives say so. The opportunities are there now. Can the Australian film and television industry take them up and pass the Asian screen test with flying colours?

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Canons in the C

Aboriginal-Islander playwright and performance poet John Harding queries the definition of "Black Films"

There's a question out there on here
Through a camera it would like,
or sink to the bottom of obscurity with no lead-weighted
anchors.
A spotlight would not suffice, as the pain reflects light back
onto your narrow vision eyes, more help than needed will
paralyse.
To stand on tiptoes is to be shot, wrapped cut and said, you
are dead of flaccid will not be housed.
When the question is at the eyes that can tell the story, the
story will speak, and the question will begin to be answered,
and the curtain merges and blurs with sudden forward
motion.

— *curtains, john harding*

I am constantly amazed at how often in my life I have watched the simple path be sacrificed for the long and conflict-ridden road. Maybe it is because along simple paths there are simple truths, and life wasn't meant to be painful or over that quickly.

Having said that, to look at Koombana film is necessary step is to see how the country collects itself and the international scene. Is the cultural cringe alive and well and continuing between Sydney and Melbourne? Will we forever raise the perfection of creation higher than the development of local creativity and fund it accordingly? The optimism in me says that the current upswing in the support of Australian content may be something more than temporary.

The Melbourne film industry is thriving on producing stories that reflect the socio-cultural increases, the sexual trysts and the cultural continuities that this great city was built on, and moving towards in the process. It is also encouraging to see that the gap between the general public and the Australian film industry is continuing to close. I remember not so long ago, when attending a cinema complex, that I would look straight past known Australian film titles to see what Hollywood had bring across the sea for our cultural legitimization. Yet here I am in 1992 knowing that out of the four films I want to see in the present moment, two of them are local product.

Now if this genuine pleasure we have reached, and the local and international production partners are starting to believe that the general public can tolerate Australian content, then does this mean, dare I say it, that Koombana could even be on the

shopping list when new ideas are being bought and sold in the marketplace for feature films?

Even if the were not, presentations of the many problems that exist in the processes of depicting Koombana issues and images. I always have great difficulty making it clear to non-Koombana the inappropriateness of them writing Koombana characters or issues into a story. These staffers dole out that they have any right to impinge or own their creative process, whether they be writers, playwrights or poets. It may be a difference of opinion if they made it clear that the images they conjure are their perceptions, their reality, but this is rarely the case.

Instead what values and perspectives are put on black characters and issues. This serves to reinforce the one-dimensional view that white Australia has of Koombana, when the physical act of being can't put up there on the screen alone.

The film industry should not be angled out here, as it encompasses the wider community, and is reflective of the fact that a very different perspective and psyche exists between the black and white communities in this country in 1992, and has always been there.

One of the strongest elements of Koombana is the totality of our worldview. Everything is interconnected and affects everything else. The arts in general for White Australians seem to be a very separate entity to the indigenous community. Elements of accountability and responsibility do not bind the two together. Thus, a community uses no link between the arts body in taxes pay for – spending the majority of available supporting agencies that a minute percentage of the population participate in – and the fact that they should be used about it.

Koombana has never been a separate island, reflecting for its own sake, but more a vibrant, integral component on which our culture was based. It was as important to the social cohesion of a family as a steady supply of food, and elevated to the status of communion.

Arts have adapted into the 1990s, the one thing we cannot afford to lose is our artisitc, and their place in the scheme of the struggle we face. I give Koombana firmly in this group.

Of course, in these blurted lines, it sounds almost forced to say that black artists should be accountable to their community. If a Koombana's work is adored by the wider community, what possible weight would the black community's disapproval carry? It would seem the potential for retribution is minimal. The Koombana have the ball in their court in regards to this aspect. Only they can know to what extent their work reflects the Koombana in the realities. This sense of accountability is something

Camera

that Koori artists carry in their hearts, rather than fear or an enforced decree.

Here I would like to couch on the politics of the film industry, in reference to Koori art and films, as I see this as flowing on from the previous point. I feel the time has come where we have to begin to define what a "black film" or a "Koori film" is, and when does it become one. Is a black film due to its materials, process or the origins of the filmmaker, or both?

The reason I have decided not to turn this article into an historic look at "Aboriginal film" is because the distinction must be made loud and clear by Koori filmmakers between "Koors in files" and "Koori films". While there have been a small decent films about Koors by non-Koors (albeit with Koori constituents), the agenda must be written by us. I feel enough has been written about them. When they are not films made by Koors, but simply films in which Koors appear, why is the Koori community always made to feel so grateful? So grateful, in fact, that some of these films are given black money, as the black armoires are paid, while lesser claimed black filmmakers are denied. The continuation of this helps create the dangerous illusion that a lot of time and effort and money has gone into the areas of "blacks" or "files", when in fact it has not.

Books on "Aborigines in Film" add to the distorted view, albeit unintentionally. Let's spell it out: "Ritas made by non-Koors about Koors". There, now we can all go to sleep.

At the other end of the spectrum, there is the equally confusing issue of Koors who make films that aren't necessarily about Koors, and so may classify themselves as filmmakers who happen to be Koors. Perhaps it is to the Koori filmmakers and the funding bodies that we will leave the problems of definition, as it may be through the development of this relationship that the Koori community may find its niche.

The importance of the Koori filmmaker maintaining credible links with his/her community is evident in the self-development of the arts, but also in providing a medium whereby stories that have to be told are told accurately, and interpreted from a Koori perspective. The third benefit is the opportunity to meet other Koors, thereby building up our resource base. All this can come from one Koori making one film.

Another stirring voice in the river of Koori filmmaking is whether do you make the film first? As a playwright, I was often asked where do I pitch my play at? My reply was that I write for Koors, as I can write no other way when I am writing for myself. If the non-Koors don't get the joke or jargon, they can come up and ask me later. But putting a "white face" on a black message is as crassified

as Al Jolson.

If a Koori filmmaker has a need to accurately reflect and interpret a community issue or issues, whether it be through drama, documentary or animation, the logical yardstick is the community itself.

A real black film is a political expression because its mere existence, despite accolades or criticism, recognises we still here, redrawing the images of our identity, and will at last be land rights and compensation. A thought-provoking reminder of this is the fact that the Federal government has recently established the Reconciliation Council, made up of black and white members of that multi-cultural society. Their mission, should they decide to accept it, is to come up with a lot of policies/recommendations on how we can reconcile the past in time for the centenary celebration of Federation. Although it will permeate all aspects of Aboriginal Affairs in its ten-year life-span and \$10 million budget, how could it affect Koori art?

Although the Reconciliation Council may prove to be a toothless tiger, an enterprising Koori filmmaker could suggest for reasons of equity that the AFI allocates a percentage of its annual budgets to Koori communities, in line with the population ratio (c. 2.5%). This principle could be applied to all government-funded arts bodies across the country. The logistics of distribution could well be a long and complex one, but at least would be our problem.

It will only be when economic justice of this kind is attained that the most well-entitled and those less fortunate for so long in the heart of the country, and in her colonies, the oldest race in the world. And they will be able to be told at the qualitative level that they should be, because they will be researched adequately, and Koori filmmakers will have the resources recycled to enable them to achieve their full potential.

To achieve this, the pooling of resources will eventually become essential to the development of Koori film. The Koori concept of "caring and sharing" must extend into the arts arena, where it has been replaced by competition. Koori artists are adapting and hopefully recognising the difference between getting caught up in the politics of the arts, and utilising the arts for the political survival. Arts for art's sake? We haven't the time!

P.S. What are we going to be reconciled to accept? There's scope there for a still one million people apparently disappear off the face of Australia in 1788 headed for the planet Terra Nullius...

Films in Colour

OR, BLACK AND WHITE PERSPECTIVES OF SCREENPLAY?

Having just come back from South Africa and observing, among other things, the use of black South Africans on television and in cinema, I have an added interest in studying the images used by white Australia for black Australia. The white manipulation of the European-controlled media, television and cinema outlets has, of course, an effect not only on Aboriginal issues but on Asian, Eastern Mediterranean, Arabic and other non-white races. But it is the Aboriginal race that is most affected.

It was interesting to learn that the Zulu people (who are the ones most portrayed on television) have their own television station, where Zulu is the official language and Zulus are the principal characters. But despite this – and despite the fact that blacks outnumber whites some 20 to 1 – they are still portrayed as foolish people. That's something more to be desired in the plots written about and for them.

This situation is solely because, despite apartheid being dismantled bit by bit, the administrative positions in all walks of life are controlled by whites. However, because whites are in a minority, there are powerful voices in the newspapers, political parties and the unions to speak up for the black majority.

In Australia, there is greater discrepancy of power, where the Aboriginal population is outnumbered some 100 to 1. There is very little chance of the Aboriginal nation getting a fair, fair and objective portrayal on either television or in film. In fact, shows like *Prisoner* would have been an ideal forum for Aboriginal issues, since its well-known prison populations are heavily based on the Aboriginal people. Yet there was only ever one Aboriginal in the whole show, a type of token black, if you like, reminiscent of the American television shows of the 1950s and early '70s before Afro-American Civil Rights enforced a better code of conduct for television and film – as in *In the Heat of the Night*. Also, in *Bellbird* there was only ever one Aboriginal actor, who played the town drunk.

There have been many essays and talks about these specific problems over the years, ranging from outright racism in the early days [as in the argument that Aboriginals cannot act as they don't have the will-power to do the strenuous work] up to the paternalistic journalism and comments of today. So, I will not dwell too long on that subject. But, even today, we still get white people portraying Aboriginals and editors cutting out a scene of one of the main white actors kissing an Aboriginal woman because it is believed ratings would fall. It really is time to look at ourselves as creators and realize that for Australia's indigenous population the role is to be desired on the cinema front. For, as I have said elsewhere, film is the white man's domination – and more often

than not it turns out to be the Aboriginals' nightmare. The time has come to portray a true picture of Aboriginal life. This is especially so on television, which reaches outwards to a greater variety of people.

It is not necessary that this is not happening now. There are several good programmes on SBS and the ABC, and there is, of course, the Central Australian Aboriginal Media Association, all of which are positive and informative. As for film, there are people like Tracey Moffat, Michael Riley, Jerry Hartack, Rocky Shand and Lorraine McMillan – to name a mere few – who are boldly making small-budget films and winning awards with them.

However, in making big-budget films that are going to be seen by the majority of the world, films like *The Last Wave* (Peter Weir, 1977), *The Chant of Jimmie Blacksmith* (Fred Schepisi, 1978), *A Fortunate Narrative of the Capture, Sufferings and Miraculous Escape of Eliza Fraser* (Tim Burstall, 1979) and so on. We see the same old stereotypes again and again, with Aboriginals relegated to second fiddle. Where is the interest in making big-budget Aboriginal films, such as *Rosen Counter's Dawn and Water* (1986) about the Sioux, which most Hollywood producers would never touch? And yet, there are at least four big-budget native American films in production right now.

The native Americans have the same problems as the Aboriginal people with no real confidence with those whites who make



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Author Archie Weller looks at who controls images of black Australians and a recent attempt to change the stereotyping with *Day of the Dog*.

BELOW LEFT TO RIGHT: DAVID ROACHES/BLACK EDITION FILM; DAVID ROACHES
ABOVE: JAMES REED/BLACK EDITION FILM; DAY OF THE DOG: BLACK EDITION FILM/DAVID ROACHES

films about them. Indeed, for many years the 'bad Indians' in those Westerns we all loved to watch as kids were really Indians and Mexicans because it was thought the real Indians were too democratic and drunk to ride horses. And no wonder since they always got the sharp end of the stick with anyone connected with John Wayne and his like. Where are all these heroes? They're no longer needed as neither did a single native American actor, except for Chief Dan George.

Day of the Dog, although not perhaps a masterpiece, is a more-than-usually-fair portrayal of Indian life. It can only be hoped that the other films follow the same path. After all, the more they that go down a path, the sooner it becomes a highway. It will be great seeing native Americans making films about their communities and people and ways of life, of how they cope with modern life. It is to be hoped they make it out onto the big world of Super Movies to be seen the world over.

This is what has just happened with *Day of the Dog*. Although it is still not strictly speaking an Aboriginal film, it is close enough to be held proud in any Aboriginal's eyes as our film. The producer (David Reesey) and the director (James Roberson) are necessarily white, but it has a huge amount of Aboriginal input into the film.

To begin with, it is from an Aboriginal book and also the author (myself) worked very hard with the writer-director to

develop the script. We worked for about three years, although the actual beginning of the process was even earlier. In fact, there was interest ten years ago in making the film. Many times the script changed either abruptly or subtly, and there were many fine ideas from many fine people in those hectic days spinning around and gradually consolidating them into a workable film. Even though the final draft had many people's ideas in it, it was still essentially an Aboriginal story, and not a story about magicians or people making about in their shaggy outposts, but a story of ordinary city people who just happen to be Aboriginal (or Nyonganga, if you like).

This is the second big breakthrough, for *Day of the Dog* is the first commercially-made film that shows there are urban Aboriginals being a different type of life within the greater confines of the city, with their own laws, rules and language kept from days of old when Aborigines were a nomadic peoples living in the bush. In this respect, we resemble the Gypsies of Europe and, more especially, England who face the same problems of police harassment, trouble from councils and distrust from their neighbours as do Aboriginal people.

The other aspect that will help the Aboriginal cause is that behind the scenes there was quite a bit of Aboriginal input into the sound, lighting and camera, indeed, every aspect of the administrative and technical sides of making a film had some input. This was great for Aboriginal people because now we can build up our own technical staff so that the day we reach the third stage (Aboriginal producers using Aboriginal money) we can truly make our own films for the wider market.

This film is also a breakthrough in that there are more Aboriginal than white main roles. Actually, there are only two main white roles: Mrs Dooligan (Julie Hesmondhalgh) and Silver (Alistair Mackenzie). That wonderful actor John Hargreaves plays a small though important part as a Detective-Sergeant, and that will only add spice to an already excitingly bubbling stew. Of the five main Aboriginal roles, only three are professional actors and this adds a fresh new look to a fresh new concept.

I personally am glad we made it in my home city of Perth and so, I think, would the rest of the Nyonganga race. However, I'm sure everyone will agree that there were no honour or sense aspects in this film, that they all did their best. The film was made by our people about our people for our people, and that really is the crux of the matter.

Much thanks should be given to Barron Films for stepping in with this production, because as one television manager told our director, "No-one wants to see a film about Aborigines." I believe we will be the first to prove him wrong.





JAMES RICKETSON'S

Day of the Dog

Archie Weller's novel, *Day of the Dog*, has been recently filmed by writer-director James Ricketson (*Candy Regenttag*, 1989). It tells of a young Aboriginal ex-con who is torn between the bad influence of old friends, the love of a young woman and the threat of gaol if he returns to his old ways.





Filmed in Perth from October to December last year, the film stars John Moore (as Doug Dooligan), David Ngoombujarra, Jaylene Riley, Lisa Kinchela, John Hargreaves and Ernie Dingo. The director of photography was Jeff Malouf and the editor Christopher Cordeaux.

Produced by David Rapsey, for Barron Films, *Day of the Dog* was financed by the Australian Film Commission and the Film Finance Corporation.

PHOTOGRAPHS BY SKIP WATKINS

ABOVE LEFT: HOWIE ROBISON, JOHN MOORE AND POLLY TURKIN; (TOP) JEREMY RILEY, ERNE DINGO, PRESTON PARTRIDGE, PRETTY BOY FLOYD; (CENTRE) NEDDIE MURRAY, ERNE DINGO, GAILLE GRAMLEY, PRETTY BOY FLOYD; (RIGHT) LEFT TO RIGHT: HOWIE ROBISON, ERNE DINGO, JEREMY RILEY, JAYLENE RILEY, KAREN PRETTY, BOY FLOYD AND ERNE DINGO; (RIGHT) ERNE DINGO, NEDDIE MURRAY, PRETTY BOY FLOYD, HOWIE ROBISON AND BOB PIRCE; DIRECTOR JAMES RODGERS WITH OCTOBER DOG; (TOP) ERNE DINGO AND JAYLENE RILEY; PRETTY BOY FLOYD; JAMES RODGERS; (TOP) BOY FLOYD; JAMES RODGERS; (TOP) BOY FLOYD.





Black Screens

Phillip Dutchak reports on Aboriginal Television

There was a tribal meeting that needed the elders from one community to talk with the elders of another community more distant away. At the time, we had a test transmission set up between these two places. So instead of travelling to a meeting, the parties decided to try the set-up. The two elders were I was came in, sat on the floor in front of the video camera and started talking to the elders of the other community via the screen. They were in a much closer connection as it is mediated by the technology. They just got on with it as if it were a normal conversation. It was a magical moment.

— DAVID PARK, SENIOR TECHNICIAN WITH THE TAIJIMA NETWORK

Using satellite transponders, compressed video signals and computer-enhanced technology, a number of Aboriginal communities in the centre of Australia are moving to link up their transmitters. This networking promises vast cultural and social benefits to those in the system, including medical diagnosis by video camera, education via television and the simultaneous broadcast from one community to another. On a broader level, it is part of, and one solution to, the entropy of Aboriginal film and video.

In the film *Sands Dreaming*, Philip Barry from the Central Australian Aboriginal Media Association (CAAMA) goes further when he makes the point that the most powerful tool ever passed Aboriginal hands has been the video camera. That Aboriginals want to be working in the medium comes from cultural and contemporary recognitions; cultural, in that Aboriginals can lay claim to visual and oral tradition which surpasses any European heritage; contemporary, in a way of telling their stories in other Aboriginal and anyone else's.

How Aboriginals are grasping the equipment and training necessary to work in this medium, or the projects they are undertaking, cannot be neatly summed up in a sentence or two. Aboriginals in film and video are operating at many different levels. In the bush and city, in groups, associations and individually, Aboriginals are involved in a vast media ferment.

For the moment let the unfamiliar terms glide by. There are places such as Yulara, Bonython and Barreloch. These are the organisations with names like CAAMA, TAJIMA, DEET, CDEP, NRACS, NIMA, NIMA, APC, FFC, ABC, ART and SBS. There are advanced technologies, business deals, government agencies, television networks

and overseas film festivals. The range of what is happening goes from isolated Aboriginal communities using a video camera to record an event of cultural importance for themselves to an individual filmmaker of Aboriginal birth choosing a feature for commercial release. It is tribal and federal, black and white, independent and dependent, big and small—all at the same time.

Part of the reason for this saturation is that Aboriginal film and video is often an force outside its control. While this arguably applies to anyone working in the field, the Aboriginal media has to keep out from its own world both in areas, problems and solutions, and our foot in the commercial and technological world of the white media (for the technology, money and training). More and more, Aboriginals are making inroads into these areas but when, as in the case of the TAJIMA Network, the technology used is extremely sophisticated, the gap becomes obvious. Add in the involvement of government bodies like ALIBSAT, for the satellite hookups, or business for the hardware, and the Aboriginal screen starts splitting up into a number of screens.

At Ernabella Video Television (EVTV) in South Australia, there is no technological gap. As Neal Turner notes for the Palya Ngaya Yankunytjatjara Media Association:

In April 1985, EVTVC commenced local broadcasting on the world's cheapest community television transmission system (less than a \$1,000 worth of equipment purchased from a 20 cent surcharge on coal trucks in the state).

What was at issue was the need for local-specific voices and transmissions to strengthen the community's culture, language and history. At present, EVTVC, apart from producing 125-hour real community television a year, offers a list of cassette videos. Ernabella carries titles such as *Kompanha* (an wild animal collection and guidebook), *Yulara - Eagle Owl History* (first contact stories: Tanny Mana, Nellie Patterson, Amanda). It is very unlikely that these cassettes and the many others are to be found in your local video store. Yet, they are important and well in the Aboriginal market, and commercial video never could or would make them, given the small returns.

EVTVC's audience is an Aboriginal answer to an Aboriginal need. As Martin Langton, Aboriginal lecturer from Macquarie University, pointed out in a paper given at the Second Australian Documentary Film



Logo for Central Australian Aboriginal Media Association (CAAMA)



Conferences, their videos "cannot be judged by white standards". They may use the tools of all filmmakers, but how they are made, why they are made and the stories they have to tell are uniquely Aboriginal.

The Ernabella, Balgo, Yulara, Kintore and eight other communities are part of the Broadcast for Remote Aboriginal Communities Scheme (BRACS). In 1984, the now defunct Department for Aboriginal Affairs published *Our People's Voice*, the findings of its Task Force on Aboriginal and Islander Broadcasting and Communications. It has been the blueprint which has guided government policy on Aboriginal communications.

BRACS removed the fifty recommendations to come out of the report. Simply, it allows selected communities to receive the television signal off the satellite. It has the further facility of allowing each community to interrupt the satellite transmission and insert material of its own, should it find the incoming transmission culturally inappropriate. In some instances, this may mean the community playing a videotape.

Ernabella's making of its own videos and programmes for broadcast is in some ways a particular case. The Aborigines of

Ernabella quickly realised the opportunities and dangers of television, and created a media association to take charge of the situation.

Another community that is involved in making its own videos is the Warlpiri Media Association (WMA) in Yuendumu. A letter from the WMA states the association usually "broadcasts a couple of hours a day", and they make "the children's television programmes in [their] language, Mwya Mwya". Not all communities create their own videos or programmes due to resources of training or money. Still, BRACS has allowed some Aboriginal settlements to become involved in video and programming production, if only on a VHS scale.

At the other end of the spectrum is the Central Australian Aboriginal Media Association and Imparla TV Pty Ltd. CAAMA is one of the five Aboriginal media resource centres created for the existing BRACS stations. Quoting from a 1989 CAAMA information brochure:

In 1980 the Central Australian Aboriginal Media Association was run by three volunteer workers, capital assets consisted of a second-hand car, some donated equipment, and a typewriter [...]



Today, six years later, CAAMA operates a Radio Broadcasting network serving all of Central Australia, runs a thriving Aboriginal Arts and Crafts business, has a Television Production company, and holds a major shareholding in Imparja Television Pty Ltd [...].

Located in Alice Springs, CAAMA is the Aboriginal firm that the general public is most likely to recognise. The previously noted *Sturt's Desertion* came from CAAMA Productions with assistance from the Australian Film Commission. A separate unit within CAAMA Productions, Aboriginal Unit, made up of four Aboriginals and one white, is responsible for making *Nymampa*. Made as a series of thirteen, half-hour programmes "mostly in one of four main Aboriginal languages in Central Australia with English subtitles", and screened regularly on Imparja Television SBS currently runs a series of the programme as well.

CAAMA has further expanded its activities into Aboriginal production by moving into corporate video production. The recently completed discussion paper, *Aboriginal and Town Sector Broadcast*, noted that CAAMA was "ambitious" and "opportunities" existed for it in the production of commercial videos, but "a lack of capital" and "limited resources" were hindering CAAMA's efforts. The shortage of funds has been partly caused by the Department of Education, Employment and Training (DEET) reducing its financial assistance for CAAMA with recent changes to its grant laws.

Here again is the situation of the Aboriginal media. In this case CAAMA, having to be in two places at once. CAAMA has an obligation to train and employ Aboriginals. To do this it needs government support. When that funding is reduced, it is necessary to find the money from its own limited budget. As things are described in these recession times, cutbacks in personnel and an inability to take on an "opportunity" have resulted.

The whole matter comes into sharp focus when talking about the CAAMA-owned Imparja Television. Imparja, "commercialised

operations [...] on 2nd January, 1988, Imparja is a 100 per cent Aboriginal owned and controlled private company incorporated in the Northern Territory". Its broadcast area covers most of Central Australia, from north of Darwin to south of Adelaide (excluding those areas covered by commercial broadcasting). Out of a potential viewing audience of 180,000, the station estimates that approximately 30 per cent are of Aboriginal descent. It is one of the three Remote Transmission Commercial System licensees (the other two being the Golden West Network in Western Australia and Queensland Satellite Television). Like CAAMA, Imparja is in a dilemma. As a commercial broadcaster, it has to try to service all of its viewers, but its Aboriginal ownership gives it the added responsibility of providing Aboriginal programming while trying to be commercially viable. This high-wire act made more complex by Imparja's being regulated into specific transmitter usage.

At present, according to station manager Mr Daren Weston, Imparja presently broadcasts two five-minute Aboriginal programmes. The primary Aboriginal programme telecast at 8.00 pm each Thursday and re-run on Sunday afternoon is *Nymampa/Nymende* (One [Pigeon people]/Our Way of Culture [Australia]).

The other Aboriginal programme currently on air is called *Mina Mina* (Just for Fun [Indigenous Warlpiri]) and is aimed at pre-school and early primary school children. This animation programme is produced by the Warlpiri Media Association at Yirrkala.

Imparja has also recently completed screening of a short film documentary and dramatic film and video, either made by Aboriginal people or by the back about Aboriginality/borders. This series titled *Telling Story* was telecast over a seven-month period each Saturday night at 9.00 pm.

While Imparja does produce any programmes itself apart from a well-received news programme, it does provide money for the production of *Nymampa*. The station, with the Department of Education, Employment and Training, has "an ongoing training agreement" and 39 of its 85 full time employees are Aboriginal. Weston notes that one per cent of Imparja's air time is specifically for Aboriginal programmes while costing over 30 per cent of "total rights purchasing expense".

This one per cent is roughly equivalent to the amount of television time given Aboriginal programmes by the other two Remote Transmission Commercial Service licensees. The Golden West Network, operating throughout Western Australia, costing Perth, broadcasts roughly an hour of Aboriginal programmes a week. It makes the half-hour Aboriginal programme *Mihala*. Having an Aboriginal producer and some crew, the programme is concerned with important Aboriginal issues. It also makes *Murasia*, a short news insert for Aboriginals which appears twice weekly. It screens the Canberra-made *Aboriginal Australia*, and an Aboriginal special about鲨鱼 a month.

Queensland Satellite Television used to make the Aboriginal programme *My Land, My Land, My People* a thirteen-part, half-hour series until budget cutbacks forced it to close. In 1988-90, QST was showing up to about round-a-half hours of Aboriginal programme(s) a week, but now does about an hour a week. It has

Aborigines in film and video are operating at many different levels. In the bush and city, in groups, associations and individually, Aborigines are involved in a vast media footprint.

created the Aboriginal and Torres Strait Islander Program Committee, an all-Aboriginal advisory panel to help in the making and screening of Aboriginal material.

Apart from CAAMA, there are four other regional media centres funded by the Aboriginal and Torres Strait Islander Commission (ATSC). Of these four, only the Townsville Aboriginal and Islander Media Association (TAIMA) is actively engaged in video production. TAIMA "was incorporated on the 5th of June, 1982, and that has three [radio] broadcast and production staff; an administrator and a secretary". Today video titles include *Mosman Six Days*, part of a three-part series made for Australia Post, and *Dancing in the Moonlight*, which was sold to the ABC. TAIMA runs training schemes in conjunction with the Australian Film Television & Radio School in Sydney, supports students attending Bachelor College in Northern Territory and helps in training for the communities involved with BRACS in Northern Queensland.

The remaining centres have varying degrees of involvement with video. The Broome Aboriginal Media Association acts as a centre for BRACS in Kimberley and the Pilbara, Western Australia. For a time, the planning and making of videos was done with the Broome Mission Aboriginal Corporation. The Torres Strait Islander Media Association, based on Thursday Island, supplies its media coordinator posting for the seven communities involved in BRACS. According to Avon Nash, seven of these secessions are making their own videos. Finally, the Western Australian Aboriginal Media Association is largely focused on training in video production, though there are plans for video training and production.

Before leaving regional media altogether, two community media organisations should be mentioned: Open Channel in Melbourne and Metro Television in Sydney. Both have conducted training courses specifically for Aboriginals. Open Channel has a continuing dialogue with TAIMA, in assisting with its video productions, and has recently completed *Business Women about Tasmanian Aborigines*. Metro was recently responsible for showing a collection of Aboriginal films at the Australian Film Institute's Cinema in Sydney called "Control Track, Colour Block". It has also been involved in making a series of videos for the NSW Health Department called *Koorie Have a Say and Koorie You Got What To Say?*

The ABC is the other television service which began its signal into BRACS communities and across Australia. The ABC, through its Aboriginal Plan Unit, makes the Aboriginal series *Blakout*. With a staff of six Aboriginal director-producers, an researcher and a production assistant, it is one of the few places where Aboriginal work is part of the mainstream media. Atwell, the ABC runs the series *Fist Australia* as part of the Aboriginal programming. The ABC and SBS both regularly screen films and videos by and about Aborigines. And both are committed to training and equal employment opportunities for Aborigines. SBS was responsible for making the Aboriginal series *Fist in Law*. At present, an Aboriginal Unit of three full-time staff is in pre-production on the four-part drama-documentary series *Blood Brothers*. SBS has also published guide-lines for producing film and television on Aborigines and Torres Strait Islanders entitled *The Creative Perspective*.

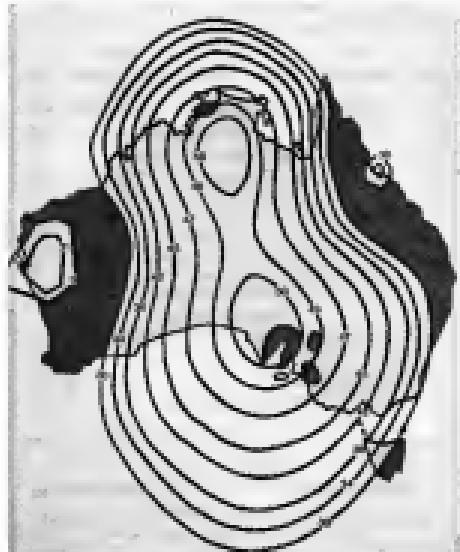
In film, all state film bodies have the stated policy of considering submissions solely on their merits. At a quick glance, the Western Australia Film Council colluded with the Australian Film Finance Corporation *Day of the Dog*, with an attachment scheme for an Aboriginal. The NSW Film and Television Office gave travel funding for *Blood Brothers* and Film Victoria was involved with *Koorie Children, Koorie Control*. The Northern Territory, via the Office of Aboriginal Communications, used to regularly produce a magazine format video on Aboriginal news and issues.

The AFC has been involved on a number of levels with Aboriginal film and video. It provides funds to CAAMA for its programme *Nyungana*. It has funded films by Aborigines such as *Tracey Moffatt's Night Cries A Moral Tragedy* and has given funds for Aboriginal film festival overruns. At present, the AFC is working through an Aboriginal consultant to develop guidelines and policies for Aborigines in relation to film and video.

While the IFC receives any number of submissions that for cultural or national reasons deserve funding, budget decisions become involved in projects on the strength of the financial package offered. Still, it has been involved in a number of ventures either by or about Aborigines. They include *Holding On, Holding Tight* with CAAMA, *Deadly, Bloody Brothers* and the mini-series on the life of *Lacelle Rose, Run Against the Odds*.

There are a number of Aborigines working individually or commercially film and video. For example, Wayne Barker in Broome continues his involvement with the Aboriginal media as

ABOVE: PETER CLARK (BROOME); LEFT: METROPOLITAN FILM FESTIVAL, SYDNEY; BOTTOM: THE AUSTRALIAN FILM INSTITUTE



well as making documentaries, information videos and television advertisements for various clients. In 1991, he was invited to exhibit four of his films at the Festival de Cinéma des Documentaires en France. Tracy Mollan, apart from making films and videos for various Aboriginal organisations, has done her own films and photography. She is currently preparing her first feature, *Aboriginal*, which she hopes will be funded by the ABC.

With a large body of ethnographic film surviving from as far back as Baldwin Spencer's 1903 trip into the desert of Central Australia, and the growing body of Aboriginal-made film and video, the preserving and cataloguing of Aboriginal work also needs to be considered. At present, the Australian Institute of Aboriginal and Torres Strait Islander Studies is the official archive for some material. But, as Aboriginal projects appear from so many different places, there is danger that some of the more valuable or creative work may become "lost" unless collected and organised as soon as they are made.

At present, no one body exists which can tie all the different strands of the Aboriginal screen together. There is the Aboriginal and Torres Strait Islander Commission, which is the government's primary administrative and funding body. However, ATSC falls short of having a scope large enough to encompass all of Aboriginal activity in film and video. The best option for the moment is the National Indigenous Media Association (NIMA). It has already expressed the need to develop a system of representation at state level to act as a co-ordinating body for Aborigines working in the various media.

Some of the Aboriginal centres like CAAMA, TAIWA and TSMA have training programmes in cooperation with other bodies such as DEET, the ABFRS or state educational departments. The only institution offering a course explicitly for Aborigines

rights in media is the above-mentioned Bachelor College. The three-year course offers varying levels of accreditation in either of radio or video and enjoys full enrolment. Students are primarily from remote centres but are part of NIMA. CSU Townsville is planning to offer a similar course in the near future.

Finally, the Second Australian Documentary Film Conference, held in Canberra in late November 1990, started by asking an Aboriginal representative for permission to hold the conference at the Australian National University. Founded with a National Aboriginal Media Conference planned for non-Aborigines working on Aboriginal land or with Aboriginal people, and a recommendation that non-Aboriginal filmmakers should employ Aboriginal filmmakers as consultants or trainees on related films. The conference also held a meeting by Aboriginal filmmakers and representatives. The high profile of Aboriginal and Aboriginal film and video at the conference, while encouraging, is still a few steps away from Aboriginal work becoming simply part of mainstream film and video.

AUTHOR'S NOTE It should be mentioned that this article is a large body of film and video made by non-Aborigines about Aboriginal people while not meaning to suggest that this material does not form part of the whole Aboriginal film and video picture. For the purpose of this article it was necessary to put some limits on what was to be included in the survey.

As well, Aboriginal actors working in both Aboriginal and commercial film, video and television are very much part of the Aboriginal screen. This article does, in fact, a comprehensive overview, but it looks at the prominent elements and players. To all those deserving mention and there are many who have not been so mentioned, my apologies.

The author also wishes to express his appreciation to the many parties, organisations and individuals who provided information and advice in the writing of this article.

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Ethnic Stereoty

The potential for the television industry to portray the Australia is enormous. However, most of the networks
Craig Brown reports.

Only 20% formally designed to cater for a "new" Australia, has any sort of active participation in the concept of multi-culturalism. For the most part, the main mainstream networks—including the ABC—are still clinging to the misguided belief that Australia is populated almost solely by white Anglo-Saxon-Celts. According to these networks, there are not enough members of ethnic groups in Australia to bother representing them on television.

The proof is in the viewing. Turn on the television and try to find evidence of a multi-cultural Australia. Most dramas are under the impression that no ethnic group would live in their mythical suburbs. For instance, how many Aborigines live in Bantry Street or Wombley Abo, there are very few members of any ethnic group living about on the beaches of Summer Bay currently, which is ironic. The heterochronic character of major storylines on Australian soapies was Fremantle's *Bay*'s Ben Lutman,

played by the very Australian Julian McMahon. Domestic matters were, there were few examples of ethnic representation before Ben, and fewer since.

Consequently, the view of Australia that television presents is severely distorted. Occasionally it is assumed their contribution to society might be referred to in a glib, accidental manner: for instance, an involved couple escape high turgor over whether they should eat Chinese or Italian tonight. This seems to sum up the ethnic content on most programmes, ethnicity representations are pushed out of mind, out of sight, particularly in their banal form. Ethnicity—as opposed to ethnic ideals or culture—may sometimes be a plot acceleration, but even then you would be doing well to spot them.

Not only do we rarely see ethnic groups of foreign descent, but it would be even rarer to see significant Aboriginal representation on our television screens. Ernie Dingo made a regular run of appearances on *Fat Forward* during 1990, but that hardly classified as significant Aboriginal component in Australian television. This is rather surprising considering that one successful Australian drama is set in the outback. That is not to say that all Aborigines live in the outback but, one would suggest, if a drama is trying to present a realistic view of life in the outback, it might think to include an Aboriginal input on a regular basis.

Notice *The Flying Doctor*. Although an episode late in the 1991 season did feature Ernie Dingo at a guest role, an Aboriginal presence on this series is still weak. Quite possibly the producers have mistaken the area in which they shot the series (rural Victoria) for where the series is set. Or maybe they are trying to suggest that the white invasion of Australia—complete that the Aboriginal nation has been wiped out from the very heart of the country? If not, why don't Aborigines feature more prominently in the series? Surely no one is suggesting that central Australia devoid of a significant Aboriginal population, also has the most misguided of representations—it seems to become cliche as it borders so closely on racism in its ethnocentrism. The question arises: Who takes this lack of representation seriously, the viewers, who won't watch anything that's predominantly Anglo-Saxon, or is it the industry, reluctant to try anything new for fear of offending their sponsors?

It is my belief that the television industry has been more reluctant to present ethnic cultures, characters or beliefs on our television screens. On the odd occasion that this has actually happened, the representations are almost claustrophobic in the



Types in Television

The reality of multi-cultural
Australia has been ignored this potential.



STYLING: JAMES TAYLOR; HAIR: KAREN COOPER; MAKEUP: CLARE MCKEEON; SET DRESSING: DEBORAH HARRISON; STYLING: HELEN COOPER; HAIR: DEBORAH HARRISON; MAKEUP: CLARE MCKEEON. THIS IS THE FIRST EVER AUSTRALIAN SERIES TO PLACE ETHNIC INTEGRATION AND DIVERSITY AT THE FOREFRONT OF TELEVISION PROGRAMMING. STYLING AND ACCESSORIES: JAMES TAYLOR; HAIR: CLARE MCKEEON; MAKEUP: DEBORAH HARRISON; SET DRESSING: DEBORAH HARRISON; HAIR: CLARE MCKEEON; MAKEUP: DEBORAH HARRISON.



way, they are stereotyped – perhaps this is merely a "bridging" process on behalf of the networks, as they test to see whether audiences will respond to, and accept, ethnic minorities during prime time. Unfortunately, that is a useful tool of the highest order. Programmers such as *Astrophysics Now* have been running long enough – and successfully enough – to have acted as the bridge for multi-cultural programming in its most banal form.

So far we have been stuck with the most appallingly obvious stereotypes: Aboriginal park rangers, Chinese shopkeepers and Greek waiters. This careful avoidance of representation can of course stay synonymous with the lack of innovation Australian television is suffering from on the whole. The position of others on television appears to be the obscure or stereotyped.

Unsurprisingly, when it comes to analysing ethnic stereotypes

on Australian television, one is forced – by the lack of examples – to look closely and critically at *Astrofile Now*, which is the only current Australian series to place ethnic characters and culture in the forefront of popular television. Although as likable as Jim (Nick Cummins), Ellie (Mary Costello) and Mimo (George Kapurau) are, it cannot be said that they break many stereotypical moulds.

Jim in particular falls most easily into an stereotypical grouping he is portrayed as a product of the "Menzies set", which is perceived to be common among Greyclouders/Jakans. This is to say that Jim's only concerns in life are cars, "clicks" and family ties. Although a character and good natured, he does not work well as a positive example of an ethnic group, looking at Jim, one might be tempted to feel that his culture centred on superficial values. The same criticism can be levelled at Ellie, although she is more concerned with her job than cars.

This "light and fluffy" could be considered dangerous if it were not for the fact that *Astrofile Now* is comedic – its main purposes are to make people laugh, and to possibly highlight that gap

Ethnic Stereotypes in Television

between ethnic and Anglo-Saxon-Celtic cultures on television. No serious examination of the ethnic stereotype could be possible within the confines of *Aeroplane High* however; after all, it is busy setting up the very stereotypes it is portraying. Possibly this accounts for its success, the fact that it does not challenge the perceptions of the Australian public about ethnic minorities' narrow concepts of culture are only reinforced.

Thus as, of course, a general view of the characterizations on *Aeroplane High* on closer inspection, there needs to be a recognition that this programme has given Australian television one ethnic character that has broken the stereotype significantly. The character of Rick (Simon Palomares) is a more well-rounded and believable character than many in the fact that his function within the series is to play the straight man to Jim and company. Rick is a sensible, intelligent, university-educated character who generally keeps the cast from going broke. This character outline on television would normally grant him an Anglo-Saxon character, not an ethnic one. In this light, Rick is one of the most important ethnic representations that Australian television has produced; his character respects human traits first, rather than forced into the limited mould of the ethnic stereotype.

Attitudes towards women by ethnic males on television are also portrayed uniformly. Women are nothing more than sex objects and potential compatriots—just look at the attitudes of Jim and Maxine, as well as of Wayne, from *All Together Now*. Here again, Rick's presentation seems quite different. He actually has some sensitivity towards members of the opposite sex. Still, the bulk of male ethnic stereotypes on television could be described as "stereos" regarding their attitudes towards women. Certainly Jim and Wayne pride themselves on this characteristic, but, without many examples of the opposite, we have a distorted view of male ethnic attitudes on television. And female ethnic stereotyped men? Well, female ethnic stereotypical characters are under-represented on television, that it would be ridiculous to attempt an overview on their perceived attitudes with only the comedic Effie as an example.

One of the main problems with ethnic representation on television is that its history is both recent and predominantly comedic. *Ringside Country*, which also deals with Australian stereotypes, such as Ted Bullybill (Ross Higgins), included an ethnic character (Lex Mansell) to bring forth Ted's—and possibly Australia's—xenophobic attitude. It seems strange to

say that, for its "tease", *Ringside Country* was a brave series, which may have paved the way for such shows as *Aeroplane High*—or maybe because *Ringside Country* first ran hardly advanced enough. Aside from it, the only ethnic offering before *Aeroplane High* was the rigidly stereotypical *Honey Sweet Home*, which attempted to show the clash between "old country" parentage and children intent on shedding their traditional values and culture. Although harshly written and exaggerated, *Honey Sweet Home* was the first Australian series to place ethnic issues in such a prominent position. Again, it was a comedy, which is by its nature overplayed for the sake of making people laugh, or to simply poke fun at popular perceptions about stereotypes.

Australian "stereos" has long consisted mainly of soaps, and it would be very easy for this genre to include a realistic representation of an ethnic group, considering most don't deal with racial/ethnicity. One could possibly expect a drama series, on the other hand, to include an ethnic group in anything but a stereotypical form. Although *The Flying Doctor* has neglected Aborigines as a group, it does include a Greek radio controller, imaginatively called D.J. (George Kapurasi). While one could not call D.J. stereotypical, neither could you say that he was a major character, or even a particularly well-written one.

As yet, no Australian drama series has strayed from middle-class Anglo-Saxon views of Australian society; most are more concerned with the portrayal of the medical profession than with ethnic minorities. When ethnicities are depicted in, usually as minor characters, they are generally stereotyped as conformist upholders of tradition.

It seems more likely that a drama series is going to be able to break the ethnic stereotype, balancing the concepts of tradition and "Australianness" to give a true account of the ethnic experience in Australia. Comedy sitcoms such as *Aeroplane High* acting as successful bridging programmes, getting the networks, the public and sponsors used to the idea of ethnic culture on popular television. However, comedy is limited in it can most easily draw laughter from stereotypes, whether of an ethnic, religious or occupational nature. Without an accurate, or at least a balanced, portrayal on television, most likely via a dramatic vehicle—the television audience may still exclusively link the sounding of a Minotaur horn with ethnic connotations to Australian television.

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KEEVE KARIN (WITH GENEVIEVE AND
ROBERT DUVALL IN BARTON FINK)
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BARTON FINK

ADRIAN MARTIN

It could be argued that the screwball team of Jean and Jeanne Crain's eccentric genre fests with gamblers'妙 (Both *Blood Simple* (1984) and *Mutter's Crossing* (1988)) was more shaped by the history and conventions of periodized story-telling genres (both drama (or and comedy), respectively like police writer and gangster film *Writing* *Adventures* (1936) and *Barton Fink* (1991)) in a different proportion, they do not invent the rules of a single genre. They are their cut-and-paste assemblages of successive quotations from different genres which would be a refreshingly but woefully inaccurate description of their method.

Calling *Barton Fink* a "film with no genre" (in the way that Raymond Durgnat described Robert Altman's a "man with no genre") does not mean that it is a film without references to previous movies, their genres, plots, authors, iconographies and affiliations. Indeed like all

the Coen's work, it is started with such references almost to the point of being wholly constituted from them. It is as if the Coens see their essential actions located as one of an elaborate rewriting, reworking, re-imagining of other (pre-existing) texts and films. Thus *Barton Fink* would be the residue of a framework that brings together the novels of Nathaniel West, Shirley Jackson's *The Haunting* (1963), biographical stories about famous writers in Hollywood, Roman Polanski's *Rosemary's Baby* (1968) and double-cross novels. But, in essence, it is忠實 to no particular model or genre.

Barton Fink is a film that turns up little of strong genres as fuel for its middle voyage into a zone without genre. A certain kind of coolly wild, haphazardly honest scheming is a higher principle for the Coens than genre. The film has an everything-might-happen-next air and a forthright, unapologetic impulse that has the pose in gallantries discloses qualities which recall another of Durgnat's remarks on Altman

The original discussions of the Coen drama which have so far appeared are rarely inspiring or persuasive. This is because, on the one hand, when reduced to bare (and possibly familiar) schematic programmes, the HMs can seem astonishingly banal. Blood Simple is about the failure of the repressed. *Rehearsing Antigone* shows simple folk the need of a better life. *The Abattoir* (rehearsing) describes the paradoxes of that highly traditional and law-bound French society and of the great relationships of art drama. How much really happens and how much is stage history? On the other hand, the post-literary invention of the mannered hyper-theatrical Coen Rehearsal troupe again as a pure construct, cannot complete until it has clearly assumed this both as a critical stance and a tragicof il literature (or, more briefly, the *Antigone* theme).

What is as difficult to pin down and adequately measure for in the Deems work is the strange form that these firms may — in form that might be described as the *curvulae ossis* — consist of an apparent irregularity with an adjacent hollowing out along directly opposite trending. This form gives their work both an irregularly eight-sided and irregularity in the front resonance. This is not a new form in Deems' built-in certainty one that has existed most often of course. We find it apparently in Latin Bells (where Deems on p. 167 sees Deussen Ptolemy's response of the question "What's really happening?"), and also in Cherrystone De mutes a less-irregular form (see Lumsden [1979] and The Shattering City [1990]). Indeed, Robert Philip Walker's typical ornate design for the former — situated in the recessions of the image of the mutes — relates it to the pencil symbol with nothing to its left — usually located as the uppermost motif of the *curvulae ossis* — or sometimes, as in the case of

This one must approach the matter of what Remy Regis does with caution. It is not precipitation. For it is not simply *about* nothing—neither just a *joke* on these critics nor hunting for the same old *big theme*, nor merely (as Tom Ryan has argued) a rhythmic repeat of the previous section on “the against the self.” For a theme is never simply an issue, and Romeo and Juliet are just existence—indeed, if it is briefly psychoanalytic, then in a way that is not at all *about* the self.

For perhaps the first time *Screen Test* seems to be about not very much at all. We observe the life of the screenwriter Barton Fink (John Turturro) and the gaudy realities of 1940s Hollywood, including a gregariously vulgar studio boss Lipnick (Michael Lerner), a snake-like screenwriter Maf的话

These characters of Smalltown were represented by Garrison's neighbour, Charlie John Chapman (in a marvellously physical performance). For a long time, the film plays out a feisty elementary dialogue of mostly口头 contests (Berlin's hyperbolically against the big Math's calibre), then from another angle, Garrison's self-respectance and probable artistic delusion (as he carries a copy of the mathematics treatise and shows it to us, as though it were a work of art).

All this turns out to be an elaborate set up for a much more interesting film. Once the story has exploded into the memory of death, memory and psychotherapy, everything that is taken as a different narrative thread suddenly becomes nightmarishly clear that all the elements of the story exist as various sorts of projections of Bertrand's inner complexes and problems. Bertrand brings all events into being whether it's even fulfilling factory compensation requirements or pure speculative projection. Like Savigneau (Catherine Deneuve) is死 in Jeu. Bertrand unconsciously puts those around him into desperation and then benignly rescues them with only so that in the end everybody disappears again. Unbeknownst to Bertrand he has been bringing his assistant Lay (Jean-Paul Belmondo) whom later it appears that Lay has been manipulating her friend.

Jean Andre Fleischman said at Busselton that "This pairing of married women or not is a negative situation - which they attempt to postpone inevitably and until they have stated what exists in fact a complex disease-logic. Unfolding narrative analysis [which must then continue personally after verification] can penetrate well under irrigation and lead to their final solution." He also added that:

Bertrand Russell's extremely influential paper 'Types, Transcendental and Logical' (1903) argued that type logic at the time was the most refined and well-defined deductive chain of inference. The thesis of Aspray's study has principally preoccupied Bertrand Russell's paper (as per his famous sentence that deserved) that it maintains a persistent debate ambiguity over whether this presumably 'soundest' logical theory is guilty or not. The theory knows that since every judgement would be purely subjective (the subject is bound to the genus to the sort and not to the species no matter what's actually in it), neither position can be endorsed as constituting truth. And this pathology

Burton Pines is about an individual subjectivity that grows as long it believes of comprehensibility contains and creates the entire world—in short, experience or art in film calls to the *monologue* “life of the mind.” Burton as writer, nicely comparable to such Terrence Malick, Michelangelo in *The Sistine Chapel* and Oliver Langdon (John DeGrazia) in *Above Parallels*, Providence (1977), attends to all artists who claim in what has often been construed as the fundamentally evil, angelic art—“separated from the world and itself if the mere material of an oppositional design.” The Coen’s simultaneously follow the path of Manzoni’s medieval as it haunts the world, and prepare for the terrible encounter with this world. In all its overlooked and existing reality, will take its revenge on the moment of creation.

Thus against the "life of the mind" – ice-mush head – the film strips the signs of a reality which is all too easily peeling wallpaper, leaving an unattractive scene of blood. In Burton's phantasm, which is the film itself, traditional heads get chopped off by the side as the coldly amorphous face of a serial killer while sex and death swirl and gravitate together at the height of a hideously drabgaze down which the cameras travel. As Burton struggles ever more frantically to hold his edge or pull together the world around him, he ends up with made-horrible images and statements of a truth according to which no evil is whole or seems singular. Autopsy confirms to us that Magritte is a ghostrunner, the ratholes at a random "renting picture" consistently replace the darkened screens of a cinema shooting down the middle of the screen.

Bentley Fink begins in the real world – at no point do we ever discover in Bentley's thoughts. It travels to the schematic realizations of self-delusion and paranoid projection. The Bentley Fink explores still another layer of the chosen logo when it admits the possibility that, at the height of his individual delusion, distinguishable and psycho-*real*, Bentley might in fact receive privileged access to a "true vision of the mastership and scope of History itself." This is the extraordinary insight that the film generates at its climactic moment (possibly no doubt inspired by a comparable fatal vision in both novel and film of Nathaniel West's *The Day of the Locust* [John Schlesinger, 1975]): we could call it a kind of *real* as political psychopathology, trying to express the permanent alienationism (as Freud had famously declared) of the larger social forces of history and the amorphous actions of ordinary individuals. Bentley Fink, it appears, would be this phony logo James Joyce's Ulysses ("History is a foolishness from which I am free in my opinion").

Much of the latter half of *Bitter Fame* revolves around a certain mysterious box. I will let neither the box nor the last price to invoke psychoanalysis. Jacques Derrida's theoretical concept of the *post-object* (post-all object) is to discuss things as they are. This post-object sits like the famous MacGuffin in Alfred Hitchcock's film; it is that surface plot device, that thin nothing, which seems so empty and banal, but by which non-nominalists, the rebirth dairy and all the ambivalent feelings of the characters are driven. For Lassar, it is a symbol (which can be equally tragic or comic) for that which motivates and motivates attempts to comprehend it, that which leaves giddily suspended our clumsy and doomed attempts to map and contain our

I don't expect the Deems are cold readers of Lacan, but they definitely have their own specific understanding of the post-object. The text is Berger's *Postscript* replete with a certain mystery as it returns from time to time and places to place if also never really belongs to anyone who gives or receives it. Berger's ambiguous remarks ("By the way, it was Todorov"), and the off-hand query of the girl on her return to Bergeron's Pastoral space ("Will you?") modulate attempts at the protagonist's or spectator's definitive closure.

object, whether personal or symbolic. The book *Bitterbees* is. It's been an herb in one of those especially interesting and endless contexts where every bunch of elements usually comprising a person, thing or situation slowly become unglued – and there's also a lot of glue that won't stick to the wall or hold any two things together like in *Aladdin's Lamp*.

This is not the first packed sit the Coen brothers. Mark Henckels recounts in *Absentia Melina* how, when actor Gabriel Byrne inquired as to the significance of the high-top, shaggy-haired Melvin Chavanga, Joel Coen merely dryly replied, "The hat is very specific"—which returns us to the essentiality of the tangible meaningfulness of the Coens' work. The packed sitters is not just a recurring device in their films. It is the very emblem of the observational form which they practice, this form which initially refers off to the point of a gazing with nothing to symbolize. In the last, unforgettable moments of *Barton Fink*, there suddenly materializes before the hero's eyes a blonde he has always associated with his own woman in the sand with her hair turned, looking out into the power

Still, mysterious and disquieting, this appellation is like a perfectly balanced diagram of the elements of stability we have so far emphasized, clarified down to the bare bones of resilience, and given universal significance. Lullabying us at the calm center of human storms we may be, however, distract me from notes of a longer and no less problematic reality. For in his introduction to *Jesus Against Palestine*, Burton R. Pollin writes:

1. Ed. The items discussed as being by the Director have been selected by José Casar, programme editor of *El Cine*, and reviewed by both.
 2. Raymond Durgnat, "Polemica: The Man With No Name", in *Moscow Kino*. American Cinema: Robert Altman (Interview). Documentary Film, Filmus Press, London, 1982.
 3. Robert Pirolo (ed.), *Revolution*, SPV Publishing, London, 1984.
 4. York Film, interview of Burton Fleisch, The Sunday Age, 18 January 1982.
 5. Jean André Frérot, "Luis Buñuel", in *Revue Francophone Internationale*, A Critical Dictionary, Secker & Warburg, London, 1980.
 6. Mark Monero, "César Khoreva & Z: The Big Two Headed Pictures", *Film Comment*, September/October 1981.

BARTON/FINN (Bartender) Joe Coss (Producer) Ethan Green
Green (Executive producer) Ben Brattain (Executive Producer)
Peter (as Peter) Bill Carter (Associate producer)
Lorie McDonald (Cast/Studio) Corinne Calvet (Cinematographer)
Phebe (Saxophonist) Ethan (as Ethan Green) Director
photography Hugo Gestetner Production design
David Seltzer Casting design Helmut Newton
Sound (Assistant) Allen Spurz (Editor) Kathleen Jaynes
Composer David Seltzer (Cast) John Tortora (Editor)
Film: John Goodman (Charlie Sheen) Jerry Jeff Walker
(Rugby Player) Michael Lerner (Lisa Lipkin) John Goodman (W. P. Marlow) Tony Shalhoub (Peter Gandy) John Paul (Lou Wreath) Steve Buscemi (Gabe) Dennis Hopper (Barber) Stereoty (Richie Partner) (as MacLachlan) CEO of Film Australia
starring: Hume Cronyn, Mimi Kennedy, U.S.A. 1991



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BLACK BEAN

- 1 -

Bitter Root is a visually stunning, sociely and relentless film that engrosses one to the point of believing there can be no other world. Berlin Querido's 1994 film tells the story of a Jewish period. Father Leopold (Ulfkrafft Malmsten), who travels into the wilds of North America to convert Indians.

The film is the realization of Australian Bruce Beresford's talents as director, technician and storyteller. With over \$1 million budget, a hand casting crew and an accomplished cast, Beresford has created an outstanding period piece which results in the perfect adaptation of his 1979 play *Mothers*.

Intrinsically, *Blair Witch Project* works a terrible threat: the survival of Classical horror versus the pragmatic concerns of mortal life. The film does not leave much room ground on the well-worn topic, as strength lies more in the shudder it generates than the journey of its protagonist into the unknown. It's a masterpiece.

In the opening two scenes Jesus discusses plans to vindicate all their people before his earthly career has spread the word of God. "Death is almost certain", one says.

The young Father Lavigueur is shown with a group of Algonquin Indians and a young French carpenter and translator, Daniel Adam.

The journey into New France commences with a masterly establishing scene of silence leading into the silver-gray of the unknown. The fluidity of the pedale strokes and the symmetry of the division suggest a sense of desire to accomplish, yet a powerful sense of apprehension hangs in the air, promising danger for all involved.

Attack Dogs is a work of economy and economy that largely fits a Borscht production.

whose novel of the same name is based on 17th-Century accounts of Jesuit missionaries. The hats, costumes, and dances are authentic; even the acrobatics are real. While the French spoken by the Jesuits in New France has been replaced by English for commercial remarks, original dialects are used by the older-spirited characters.

Shall in Quebec (Black Note) is the first feature film co-production by an Australian-Canadian crew. The location afforded director orthopaedist/photographer Peter James the opportunity to capture evidence of footage which is integral to the story rather than a backdropped old movie. Each jagged mountain backdrop, icy river and forest reinforces the unquenching power of nature over humans. In this department, James' evocative style echoes the camerawork in John Boorman's *Deliverance* (1972) and Michael Cimino's *Heaven's Gate* (1971) [The Last Picture Show Was Never Sent, 1988] about four geologists searching for diamonds in Alaska.

The Montreal-born actor Murray was chosen for the key role after Garry Marshall saw his portrayal of a tormented homecoming in the London stage play *Being at Home with Ochach* in 1988. Murray is a committed hero whose ill-fated mission to show the Indians "no step to paradise" dramatically alters the identity of those he loves and loves him.

By degrees, the black-robed Jesuit learns his Mission is failing; he, too, is doubtless the best teacher and the most skillful orator, such as the use of "Indian" over an Indian girl, Amaria (Montezuma's Pet), who has fallen in love with the French teacher.

In Black Robe there is not one catastrophic moment to rival that of Roland Joffé's The Mission (1986), when a novitiate (Robert De Niro) kills his superior (Anthony Hopkins) in

apart and escape at the feet of his mentor (Liam Neeson). Father Lelouge's efforts to keep his personal demons beneath the surface might seem too restrained to some, but it ultimately reflects the symbiotic Jesuit obsession with self-control.

Bornfeld demands that they go the distance with Father Lelouge, and he succeeds by his ability to endure. This is made somewhat easier by the terrible Lelouge's rounds with his accompanying expedition party. The regenerated Algonquins live only for the moment, and their final meal in this arid land: the souls of men can rest in the dark and bland animal souls. The suspended Indians sleep and meditate when Father Lelouge tells them of a paradise where the love of God prevails. The negative karma surrounding the Jesuit products is outright suspicion among the Indians when a separate (atheistic) man is "born".

Ultimately *Black Robe* becomes more a quest for survival than a test of faith. Death stalks and brutally the survivors are left to rely on their basic instincts and an element of good fortune. As the drama escalates, so do the themes: belief, honour and sacrifice among them.

Father Lelouge is a cleric like those whose mission to preach and convert seems no less extraordinary than Blasius's portrayal of the 20th Century Massacres in Derbyshire (Academy Award as Best Picture 1989). Certainly the bestial Algonquins around Jesus' journey to Calvary is evoked by a former scene in which Father Lelouge and two other captives are beaten unmercifully as they stumble through a barren crash. Like, and depending on a point of interpretation, there are few references to the suffering of the pious and the innocent.

A highlight of *Black Robe* is the strength of its acting. The towering Lemire (Moliere) is the perfect incarnation of the Jesuit martyr: Father Lelouge. Two notable secondary roles are that of a dying priest (played by Frank Wilson) and the clever sorceress played with manic edge by Thérèse Lébel. Overall the faces are drawn to believably conclusions, although the unknown but seemingly gleeful look of the story's losers may leave some viewers cold.

Technically the film cannot be faulted. Stereotyped does not detract far from orthodox Remaking techniques; yet any scenes that introduce a degree of heterodoxicity – such as moonlight-induced – are pulled off convincingly. This power of this work is simply demonstrated by a fresh-faced (regarding the claim of an Indian chief) white-washed image of a stark hill; a never and death mega, conveys a subliminally disturbing poise.

In charting the early colonial expansion in North America one might have expected a predictable indictment of the Jesuits and their all-encompassing but destructive French colonialism. Thankfully this story develops from of such traditional learnings. In the (otherwise) double dose, an Indian chief (Lemire) who sees "no mind and no greed as any white man".

Black Robe is a serious film which does not offer much in the way of comic relief. In one scene a trio of young Indians perch. Father

Lelouge is not and begin using it as a frisbee but, even here, confrontation and conflict is turning a trifle weary.

It is perhaps fortunate that some scatter-dealing Indian contributions were omitted from the final cut. For one, the film could not have withstood the weight of this grim subject on its already bleak planes, despite even a few brief minutes on top of its 100 minute duration could have rendered the film little longer for many.

BLACK ROBE (Directed by Bruce Beresford. Produced by Robert Lepage. Screenplay: Raymond Gaspard-Milne. Executive producers: John Young (Blue Moon/Globe Horizons), Christopher Bates (Moore/Bates) and the novel by First Nations' Christian anthropologist Peter James. Production designer: Michael Peter. Costume design: Helen Scott. John Hoy Sound recordist: Barry McLean. Editor: Tim McLean. Composer: Georges Delerue. Cast: Léonard Ménard (Father Lelouge); Adam Young (Jesus); Linda Bell (Nanook); August Schellenbach (Chief and Timber Captain) (Cormier & wife); Pauline Johnson (Kateri Tekakwitha); Billy Tora (Wilson); Laurentian (Washakie); Harrison Liu (Awewaado); Yves Leterrier (Monsignor); Alain Cormier and André Loiselle (Benedictines). Special effects: production: Australian distributor: Hayes (8 mm - 100 mins. Canada/Australia 1990).

DINGO

By PATRICK O'DOWD

Drama according to Freud are the symptoms of aggression in a person's unconscious streams. Here it must be said that filmmakers have learnt a little to Group this point. Indeed the relation between subconscious and conscious streams – dream, nightmare, and wish-fulfilment are all manifestations of desire and the extent to which the first succumbs does not determine if or not the filmmaker has successfully avoided the shadowy themes and clichéd motifs (i.e. Macbeth, Rosencrantz). The sceptic has said that this "masterpiece" took eight years to complete and the extended effort is evident in the final product.

The initial setting is Patrice Piste, 1860. John Anderson (Colin Firth), into alias known later as Diego, is talking to his friends: Peter (Joe Penhall) and his brother, John (Peter Hudson), when a string of sound is heard. Significantly John is the first to hear it. Even at this early stage the three brothers clearly differ: John is more intuitive to sound, a power that is worth remembering. John is often noted in being blessed (especially visually) by Peter. Peter though is content to take killing risks that he is not a killing machine (a claim that will be explored in terms of his life as an adult). What John and then the others hear is the sound of a jet approaching and landing on the runway at Poole's Rest.

Billy Clegg (Mike Davis) is called just such names of derision and performs a number in front of the mob but not unduly perturbed subjects and the children. Significantly once again is John's most responsive. It is an experience that will shape his life.

"The entire scene is one of the highlights of the film: the townspeople wind gather and doze as if nothing unique has happened; are quite viewing and the arrival of the regulars has the force of impact an epiphany. A visual of culture and invasion in the desert (California). What is offered to John is this opportunity to transmute the banality of life as a 'dogger' – in short, an incentive to pursue. But this is foreshadowed a gig with Clegg in Paris.

But the film, thankfully, is not just about a chosen that is isolated. It makes some interesting points about the effects of such things on the life of a family and about the effects of learning and the ways through pain and adversity can lead to a greater capacity to endure. The latter point is made quite touchingly in relation to a sibling who has had a leg injured in one of John's traps. It is easier then whether the title of the film refers to Diego, the aspiring musician or to the injured animal, but this am-



beauty is not a problem because the two are often linked by implicit or explicit ideology or film. The mind, it turns out, is somewhat too clever for John. It uses stories to reinforce the traps that John is too clever to be while he is, and both are too slow to chase anything but sheep (in its literal and metaphorical sense). In the words of Gross, both are "too smart, too slow" at their own ways.

The film, though, is not the perfectly performed reflex that it is sometimes made out to be. The juxtaposition – though so bare (it may be unavoidable in a film of this kind and of this length) of human effort and convenience, especially towards the end when the transgressions seem to occur with bewildering speed (to say more would be tantamount to giving away the ending). Moreover the contrasts between the naive outback boy and Peter the cynical city dweller seem to be less real and tenable. And though it is a superficial point to say this, Miles Davis' career as an actor was not particularly successful.

But Gross's analysis of a number of levels. The cantankerousness by Colin Friels, Helen Buday and Jim Penruddock carefully crafted. The drama is enriched by a sense of terrible humour and by the employment of irony (Doris' fatal about dreams and the pursuit of fulfilment are weakened by the absence of irony). The film also shows some interesting possibilities in its analysis of the tension between fate or determinism, individual freedom and coincidence, but these are all neatly enveloped. Gross insists that there is no such thing as accident whereas Doris has to consider other possibilities – the paths not chosen as presented. And it is striking that the film tends to reinforce Gross' view. For example, the jazz-guitarist Penruddock in front of the nightclubs where Gross made his debut as a jazz trumpeter. Events which seem to be random happenstance. In fact parts of it areorchestring

but mysterious scheme which is quietly but ostentatiously affirmed, at least by Gross.

Finally, of course, there is Miles Davis the performer and his music. The soundtrack, for which he and Michel Legrand were responsible, is used as a vividly tonal part of the film's drama. Though it does not really encapsulate the glory of Davis' performances with Charlie Parker, Gil Evans and Cannonball Adderley, the music does provide some moments of illumination. "The Dream" used as a lullaby invokes the imagery of memory, peace and the song at the same in Gregor's life. The "Sun Goddess" provides a dazzling and concentrated summation of the unfolding drama, and so on. Indeed, the film gains extra gravitas from the fact that the lives of Billy Gross and Davis intersect at various points; that Gross, Davis may have thought of himself as a "museum piece" in the early 1960s when he was playing the same old material, like Gross, he suffered from ill health and the fact that his creative powers were in decline did not obscure the film's atmosphere, what it suggests is that Gregor and Gross are transformed by their mutual relationship and by the inextricable working-spirit relationships one and both the other.

Credit: Directed by Rolf de Heer. Producers: Rolf de Heer, Mark Routhier. Executive producer: George Grossman. Music Producer: Georges Jean-Marc Bourgoin. Director of photography: Dennis Linn. Production designer: Judith Russell. Costumes designer: Charles Posen. Sound designer: Jason Barlow. Editor: Michael Ayres. Composer: Michel Legrand. Cast: Colin Friels, Linda Anderson, Miles Davis (as Billy Gross), Helen Buday (as Antoinette), Jim Penruddock (as Penruddock), Lynette (Angie Gross), David Alypius Pene (Singer), AD Prints, Cedric Price (Cine Cine (Penruddock)), Production: Australian Film Commission. Rating: PG-13. 108 mins. Australian, France, 1990.

FRANKIE & JOHNNY

ROBERT LUCAS

Frankie & Johnny opened in the US just a few weeks after the nationally televised serial hearing for Clarence Thomas' nomination to the Supreme Court and the allegations of sexual harassment brought them by Anita Hill. The irony is masked and tragic in its ramifications for while Frankie & Johnny may serve the purpose of providing an evening's lighter entertainment, its apparent strategy actually reinforces some of the more insidious aspects of sexual harassment, especially in the workplace, which the Thomas/Hill debate brought briefly and dramatically to national attention. Is it not being swept away again the political carpet?

On one level there is nothing apparently complex in what is disturbing about Frankie & Johnny: it is a relatively straightforward boy-meets-girl romantic melodrama where, after a few inappropriate misadventures, all is relatively just and sufficiently armchairishly happy ever after. There are even some quite sensitive and witty perceptions of the labours of love the second time round, perhaps symbolized in the after-

partying gift by Johnny (Al Pacino) of a potato roste, dipped in beer, as an offering to his lady love (Mia Farrow/Patricia). However, despite the depiction of these characters as somewhat older than the romantic norm, despite their struggling working-class lives and their checkered pasts, and the hints of urban sensibility – such as not down apartments perches – still, ultimately, "real" mistakes slip into other people's lives – the cosy glow of idealized Hollywood love stories remains unbroken in all its false and deceptive glory.

The film's narrative never leaves us in real doubt that romantic resolution will take place thus offering a clear indication of this ideological impulse towards the disengaged bourgeoisie. Patriarchal male, romantic courtship. The first few minutes consolidate (parallel affirmations between the two main characters although they haven't met yet) both an elderly classifiable drift about pasts, both not travelling, searching for a way out of the mire of old patterns. As the alternatives continue, the birthplace of interaction and the interplay of their lives and imagined happiness maintained intact, and expected. In addition, these down-at-heels characters also happen to be recognisable as audience, as Michael Pfeiffer and Al Pacino who signify as potent sexual symbols within the Hollywood star system, despite the film a parody of them as a greatly huffy, degenerated welfare and a degenerately lonely ex-army.

However, by evoking the popular song about famous, over-crossed lovers, the film's title perhaps contains the only possible narrative verb or obligatory uncertainty: that is, although in the Hollywood hardened institution of romantic love, love may be "true," "right" and "forever," such potent intensity may not always translate into an easy-going, day-to-day relationship. Certainly carrying a copy of Romeo and Juliet in his pocket, Johnny represents this one potential narrative much in the progress of true love – a misnomer in terms, neither of them may know each person, and they may attack, pull each other down.

Frankie & Johnny is not merely entertainment and, as any examination of the products of popular culture reveals, there is no ideology fully conscious statement or work of art. Like most Hollywood-inspired romance melodramas, it deals with the dangerous ideology of romantic love itself – that fantasy system which asserts in practice that all sexual dreams will suddenly come true in a socially acceptable fashion or, as Frankie's fellow waitress, Connie (Kate Nelligan) longingly says, "I believe in love and always waiting for that one Mr Right" and when that "right" person is found, love occurs at first sight and all subsequently falls into place. In addition to clogging the film and relationships of men/women and men with these sexual and social expectations about intermale interactions, Frankie & Johnny also an appalling indictment of the patriarchal regarding gender roles, and especially at the extent to which this is romantically and sexually as played in social interactions, particularly within the workplace.



COLIN FRIELS AND LINDA ANDERSON IN AN EXCERPT FROM THE FILM.



When Johnny first asks Franke out – and in conventional gender terms, she unashamedly predicts that this will be the catalyst of the initiation – it is over the body of a consulting customer in the Apollo restaurant. Despite the gross inappropriateness of this situation – and Johnny's "You're so cute when you're efficient" response to Franke's knowledge of how to manage the situation – we are asked to see this intrusive proposal as winning, as reflected in the very next comment of another customer and in defence of Franke's clear refusal. And like Jeffrey, we the audience are asked not to be disengaged by the sexism in "No". She may say "No" here, the narrative suggests, but actually, being possessed of the superior knowledge of their inferior "righteous" for each other whom justifies her act of bargaining and her refusal, Johnny is unapologetically confident that this "No" will eventually give way to a "Yes".

Thus, Johnny's account of Franke may be seen to provide a series of links that support her passivity and her integrity: for example, he looks up her address on an old work report, turns up uninvited at her apartment, arrives at her florid evening when exceedingly exhausted from his particularly strenuous example as we are asked to see it as perfectly reasonable because he has had a hard day; pursues her into the ladies room, and stops only at the outside door while yet humiliating her verbally and emotionally with accusations of "lousy", and demands for marriage and children.

Even in the film's final scenes where, in sudden desperation for him to leave, Franke throws something across the room, breaking one of the "solid look" implements whose rigid stumps are raised in homage to her absent father, Johnny insists on "Put your phone cell", and drops her identity card metaphorically, as a - *mississ. mohr*.

looks like the last while he rings the late-night radio to romantically request a song for lovers. The film's governing ideology of romantic love and its amorous, pervasive golden rules insist us to see these situations as acceptable because they are definitely done in the name of true love, and because the narrative outcome – Franke's total capitulation to Johnny's request for demands – should even so validate them.

Interestingly, Johnny's style of desirable courtship is at several points contrasted to what can be easily identified as the "uncool girl" style of physical coercion and violence – that employed by Franke's ex-boyfriend who hits her on the head with a belt buckle, and the man in the opposite apartment who beats his female partner. Although this comparison is no doubt consciously designed to boost Johnny's character as more caring and concerned than qualifying him as the trustworthy "Mr Right" as Franke, perhaps she finally allows herself to "recognise" it, there is, nonetheless, a passing through this affectual opposition – an uncontrollable mutual sympathy between the two male figures to Franke holding Abschall both Johnny and the "usurping" older boyfriend. Franke and both love her body and feel moved in an attempt to impose their desire and perception upon her.

In the final analysis, we must ask if there is such a significant affectual difference between the imposition of emotional harassment and the physical battering of a body? There is certainly no difference in the attitudes towards power and domination which constitute the actual motivations of both behaviours and ways, although perhaps cheekily the girls dominance and relationship, in fact have nothing in common with love.

Jeffrey's behaviour partly results from a

conception of love as something fixed and determined, in a protocol that needs to be brought to the intention of the suspecting – or otherwise – recipient at that level as an already self-evident and not as a searching which emerges from the dialectic of relationship. Her attitude towards Franke also assumes a conventional gender position before the two has the active role, and where the expression of such active desire is not as much a bid for power or as symptomatic of an "adult" pathological neediness, as Franke tends to identify identities, but rather as the culturally defined stereotype of a wife and female masculinity. However, attend to the 20th Century. In order for the unrequited Franke to

be recompensed under the belated invitation at all hours, to be seen as lover never then Franke, he needs to have some positive responses from the countered, passive love in her urban tower.

This is where Franke & Jeffrey is most revealing about why both sexes seem to be utterly and dangerously confused about what constitutes sexual harassment. It was read this film almost as only taking up the narrative of course from the perspectives of an idealising romantic love and anachronistic coquettish courtship which positively throw upon the apparent passivity of the lady, and if we recognise the primary point of view or gaze in the film as belonging to Johnny – especially as evidenced in the voyeuristic "bliss-second viewing" of the spectacle of Franke's house, that body, and in his original identification of the "true love" of which he must convince his would-be partner – then not only is Franke a "No" not requires seriously on Johnny's scale, but the narrative reveals these apparent relations to be patently a false consciousness which actually had a provocative and titillating effect rather than an off putting one.

Thus, in instances of sexual harassment, as indeed in the offstage dialogue, saying "No" is not heard to mean "No"; instead, it may symbolise the male take another, perhaps an even more aggressive, line of approach. For women to occupy the active position of actually saying "No", and insisting it, would be to really challenge and disrupt the stereotypical gender principle of a femininity which requires compliance under unquestioning from females towards males, especially where that conventional gender relationship is compounded by the power dynamics of dependency in the workplace, as was the case with Thomas and

The scenario "new dawn" which is offered in the film's narrative posture suggests that either Pringle didn't mean those words "No's", or that she was really glad that he called her into changing her mind. Johnny's persistence, which the film allows to slip quite nakedly into condescension (unrecognized) harassment, makes clear that she was just "say... 'I'm over' and needed to be 'brought out'. Under Johnny's barrage of emotional gestures, Pringle's "true" feelings of love are eventually revealed, thereby confirming the film's ugly ideological message of the legitimised place of male harassment at work in the consolidating paradigm of courting and the "good cause" of romantic love.

FRANKE & JOHNNY Directed by Garry Marshall. Producers: Garry Marshall, Executive producer: Alexandre Flisse. Charles Matthau. Co-producer: Nick Nolte. Screenwriter: Terrence McNally. Based on his play, *Pringle and Johnny In The Office*. Cameo Director of photography: Curtis Sprietzel. Producers: Robert Alan Prince. Costume designer: Rosemarie Morris. Music: Keith A. Webster. Assistant: Leslie. Sound: Paul Kacikian. Editors: Dennis Orton, Jacqueline Compton. Composer: Marvin Hamlisch. Cast: Al Pacino (Johnny), Michaela Pratt (Franke), Kim Cattrall (Pringle), Hector Elizondo (Nick), Nathan Lane (Tom), Jerry Stiller (Marty), Greg Lake (Mike), Al Rizzo (Lester), Diane Phillips (Patty), Sean O'Rourke (Mike). Peninsular (Aust) (orig) Australia (dist) for CCP. 99 min. \$18.95. (S) (R)

PURE LUCK

JIM SIEBENFELD

Okey, I give up. What's the big secret? What did Martin Timpson and David Pasker get in return for making *Pure Luck*? Whatever it was, I hope it was *Melbourne*.

Presumably that film was supposed to have the word "comedy" written all over it. Instead what it seems to have written all over it is the word "dead". Not because it's an unmitigable trademark of ineptitude in this material or because

Timpson and Pasker like their origins in their time. That's what helped distinguish *Melbourne* (1986) as one of the best comedies ever made in Australia and *The Big Sheaf* (1990) as one of the best comedies ever made in Melbourne. With *Melbourne* they proved their ability to be ingeniously funny, and in *The Big Sheaf* they showed a mastery of observational satirical humour. Any sense of those virtues in *Pure Luck* would be found with an electron microscope. I know I tried.

Pure Luck does not come nasty blows. After two economically successful (either "MasterChef" or "Mel Gibson went to White House") (1991) with Pringle overthrown, Danny Glover got to co-star in *Pure Luck* as second banana to Martin Short.

The film's principal action by Herschell Swangard and Timothy Harris (two members of the committee that wrote the *Reformist Allegiantion Cap*, 1981) sets up a typically broad

will kill the chances of a sequel and allow Tim and Parker to go into something a little more worthy of the work that's *already* been done at the American Film Institute in the rest of our

Then again, why not a Pure Luck off Name
to locate Micro-house power?

1. Bill - Certified Whiplash (Richard German, 1982) and Certified Whiplash II (German, 1982)
 2. This is an extremely rare post-device (that I personally would like to see a lot more of).
 3. I am not sure if you would see any differences.

PURPLE LAGOON Directed by Paulie Tami Producers Lance Head (Executive) Executive producer Pitressi Valerio Associate producer Gennaro Logi Sorriso/teatro Mentre (Writings) Timothy Harta Director of phs Ingegno David Parker Production designer Peter Whistey Casting director Gianna Pirozzi Sound Francesco Cesario Italian (S) Music Composer Jonathan (Sheets) from the album "The Way of the Willow" Cast Martin Sheen (Fischer) Danny Aiello (Cameriere) Shalita Kellley (Maremma) Sam Rockwell (Highlander) Scott Wilson (Krasznay) Harry Shearer (Marsupial) Jorge Garcia (magistrate Regius) Paquito Pineda (Fernando) John R. Scurti (Pilar) Jorge Luis (Pilar's Auditor) -Musicista LP® 39-mm. 16mm. 16mm. 16mm. 16mm.

WACREP 2013

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Sacred Site, so the adjoining quote implies a close inventory absolute search for use of Ballroom on a higher spiritual plane. Essentially it is Justice as a search as a criterion of君子道 (that is relationship between man and man).

Early on the film's a star, American porno queen Anna Speranza (Mia Farrow) starts developing orgasms to special causes in her life, much to her partner (and in the audience) is working out whether to take her seriously OR NOT.

superimposing narrative plots in semiring
so that we are all these structures open through
the action layer

This unusual sequence is the first of many contradictions in a documentary which is a confused, wayward look at extremes trying to demonstrate difference with like. It contains the ecological Alastair Spence with the young man of the blackaffidivide who gets into gongos like having sex with, and staring into the eyes; and chanting as a precursor or a catalyst to the real thing. On the other hand, there are substances to assist Taito and Thader see techniques which emphasize sexual harmony and related to Pejisher's consciousness and spiritualities.

Developed and produced by Australian Cynthis Donagh, *Sacred Sites* was funded by a \$195,000 grant from the FilmFinance Corporation and a \$105,000 film-sale deal with the ABC (a television version has been made for television). The project was never going to be an easy one, given the dichotomous branches it represents within the New Age movement. Upon release, it was embraced by some as a mixture of transports and enlightenment and reviled by others as a standard new age farrago.

Conneg, no doubt, would like to think Sennheiser was more than ambivalent about our visual quality. However much of the footage particularly that depicting the child obscured Sennheiser's grasp and designed to shock rather than enlighten us, one actual Sennheiser introduces Lance, her transsexual lover who has torn off one arm as well as a male appendage. Not content to leave anything to the imagination, the camcorder homes in on Lance's torso. He slides a long-sleeved shirt over the Pina-Asia crystal he wears to keep his penis erect. All along Lance was the funny side of it when he

In another scene, Spender spans her legs before a live audience and invites guests to walk up to the stage and admire her over-exposed garter belt. Spender is frank and, at times, amusingly approachable and maybe refreshingly so, but she is really no more than an over-hyped, blow-up babe-geej with pretended teeth and dreams from their *King's Cross*. What's more, she is a glaring anathema to the notion that there is something noble in the elusive "higher sexuality". Contagious? I don't know, but it's a step.

The primary flaw of *Sacred Sites* is not so much what is shown on the screen, but how it is shown. It is weighted down by its own self-importance and a constant suggestion that the two previous B objects are the way and the right. Narrator Tanya Obraztsova volontarily convinces the viewer that Sacred Sites should be taken seriously while U.S. academics from the Shady Institute sit at a round-table conference. The academics talk in their dispassionate but boastful way (the Jewish) Innu and Chukchi go in together – both spirituality and rationality – but the Innu successfully play to a Western pre-

Second Scenario is an straightforward turn-taking action – if one permits such a suspension for suspect activity – with other players. For the most part it sticks to shooting things as they are, although Cenepa occasionally takes time to reflect objectivity. At one point, she comes highlights a rainbow on the horizon as a group spiritual site creation in the northeast. One can only assume the rainbow is instant to symbolize the (fulfillment) and mystical energy summarized by a good old fashioned over-

This doublethink makes an attempt to reconcile the predictably unconvincing aspects he sees in New Age bookshops, as he describes them here: "I think it's when things get twisted up. Mostly,



ANSWER

sonal despair and disillusionment. One Transcendent begins to make a mess out of the maze when he says something to the effect that if you're going to have sex, why not make it good sex? Right on. The bearded one had the interested lot at first half a megabeat, then he began describing a source for his sexual and spiritual energy - a philosophy shaped by a lecture he'd received from a guru.

The most amazingly hollow part of Sacred Sex is the inclination of its characters to apply a pseudo-religious veneer to their sex practices. When she is not hosting her bazaar or writing a book, Anna Sprinkle occasionally tries to weave a few meaningful words together. Her thoughts on Transcendent philosophy? "It is true as not it doesn't matter because it is good to believe it."

Another "star" of Sacred Sex, English psychopathologist Alan Lewins, assumes the mantle of religious icon as seminar leader for people wanting to experience spiritual sex. He monitors heterosexually tormented couples on a plaster; he even cleanses his converts in water. In spite of the religious implications, the final product of Lewins' seminars is nothing more than a pagan flesh cult in which love is a transvestite commodity.

Carter is the place the documentary makes an attempt to operationalise its theme with the views of the man on the street. The question "Have you experienced spiritual sex?" meets with a string of nonchalant replies about cyber-night insides, wet dreams and belief in God. The responses are a fair indication of the relevance of the documentary in mainstream circles. Connop would have been wiser to expand the focus of the one-page segment and extract some solid feedback on what people are really thinking about sex these days: the impact of AIDS, the comeback of monogamy and the like.

Sacred Sex would have at least believed that the sensitive, new sexual philosophies it explores are striking precursors in a modern post-AIDS jungle. It tells us to confront our fears and inhibitions. In the oxygen can to confront and reach out so that we'll be on the way there (whatever that is). The tattered cover, however, is blunted by images of fatid organs, testes, penises disguised as spiritual journeys, Anna Sprinkle's solo-collective entourage going the grape of精英.

One must laud Carter for having the conviction to tackle an issue certain to arouse elements of moral disapproval and release Unkindness. In its confusing, contrived form, Sacred Sex confines itself to a low agreement on giving people a reawakening of prospects, affluence, potential and their bairn out. Like generation disciples who lit anything to fill a void in their lives.

SACRED SEX Directed by Cynthia Carter. Producers: Cynthia Connop, Executive producer: Ronald B. Turner. Associate producer: Michael Murray. Sculptor: Cynthia Connop. Camera: Tony Wilson. Sound: Max Hansen. Editor: Jennifer Apier. Composer: Mike Phillips. Music: Tony Bartle. Cast: Anna Sprinkle, Alan Lewins. Australian distributor: Presto. (85 min. \$1 min. Australia, \$100.



SPOTSWOOD

By KATE GALLAGHER

In his book *A History of the Cinema: From its Origins to 1970*, Eric Rischke describes the Celtoph company of the 1940s and 50s as maintaining a "level in the quality of gallery film artistry to hurdle through any difficulty". This description can readily be applied to Spotswood and indeed, since the firm has been trading in nearly 1991, repeatedly has been.

Established in 1970 in the Melbourne industrial suburbs of the same name, and centred on the site of a small ironmongery factory, Spotswood's first customer was Alvey Kurts, who decided to call in Eric Wallace (Anthony Hopkins), a "film and television man" in a bid to modernise the factory. Despite a variety of obstacles being put in his path, Wallace soon discovers that the business is running at a massive loss, and has not made a profit for years. But he only keeps it afloat by cutting off his costs, and it seems inevitable to Wallace that the only possibility of turning the company around rests in reducing the workforce and increasing the productivity of the remaining staff.

Wallace - who prefers to be known as a productivity engineer/management consultant - wishes to retain everybody, but is soon introduced by Bill to all the staff, who seem to think that the newcomer is Jerry Falwell in his quest for the fulfilment of the celtoph design fantasies. He enrols a young employee of the factory, Candy (Barb Mandelstad), as an assistant to him; the young man will be eager to take the leap into management. But Candy is refused, and is only one of several other propositions that he realises will be sharing a desk with the boss' pregnant daughter, played as Nostalgia as she thinks she is. Cheryl (Rebecca Rigg), who is temporarily working at the factory as a temporary typist after leaving to take up a career as a full-time model.

Larry (John Travolta), who was cast without screen tests, has become increasingly suspicious of what Bill's intentions are.

Interscut with Wallace's trips to India are scenes of the less-than-humorous form Bill - quite clearly the result of the liquor and the nature of his work - with wife Caroline (Angela Petrelli McGregor), and visits to Dunmucks, a company where his consultation has resulted in the recommended shedding of 450 positions. The Japanese business approach of Dunmucks is exhibited in the sleek black-gated entrance of the company's headquarters, against which Wallace parks his Rover in a perfect parody of the car-commercial morality of the 1980s. By contrast, the driveway of Bill's is a cluster of wrecks and broken machinery, symbolising perhaps of the reverence heaped upon that characterises the factory and its work processes as a whole. In a rare entry point of comment on his compassion, Wallace tells his wife as he walks into Bill's office: "Visiting my Uncle Walter's place is only my Uncle Walter isn't there?"

The contrast between the old management style of Bill's and the new management approach advocated by Wallace and his partner are what motivates the film, much more than any straight sense of narrative. Television advertisements talk of it as a "blast of culture" and, while this is not inaccurate, it is perhaps done justice to the complexity of Merle Joffe's multi-layered tale. Spotswood utilises the full array of film possibilities, from set design, through lighting and photography to editing music and dialogue, in order to bring a potentially very simple story to such fulment.

This commitment to making the most of all the possibilities of the medium is evident from the moment the opening credits begin to roll. The visuals are unrelatable - red writing on black screen - but the soundtrack is not. An amateur band is performing an atmospheric cover of The Animals' version of "The House of the

Playing them? We do not see them until the last few bars of the song, after the couple have finished what they are intended playing rather than simply Spottedwood Soccer Club. While the scene is immediately comic, it ultimately frames one of the film's central concerns, the way in which Australia In the 1980s remorselessly consumed anything and selling down dividends (in this case it is going from the US via the UK). Although Hopkins' motivations of ascent in no doubt, it is clear too that both he and his management techniques are not of native origin. The implications of course is that they are better as a direct result of their foreignness, and it is this assumption which the film largely uses to address.

It is perhaps a little ironic, then, that much of the pre-plotability for the film centred on the coup of signing Hopkins given the (bare) initial move success of *The Silence of the Lambs* (unrelatedly *Damien*, 1981) – mainly because the main point being used to sell the film is the presence of a foreign star. John extends the use of its import on the thematic grounds outlined above and, in this case at least, the argument seems sound. It is very probably true, since the film was fully funded by the Film Finance Corporation's Film Fund, and thus did not have the personnel problem of pre-sales to contend with. This unusual degree of isolation from market forces in turn leads to another irony, with long prints in distribution in Australia, and with a guaranteed opening in 100+ U.S. cities. Spottedwood is well positioned to gather a degree of commercial success which few Australian films can match.

Yet even wonder just how an Australian audience does by the time of *Spottedwood* is likely to take a film which portrays such a situation seriously. Certainly, the revelation of the film is relatively optimistic, but will people go to see a movie which seems to suggest that the only to deal with the harsh economic realities of the 1980s is to return to the paternalistic capitalism of Bell's version of the 1987 Pen-

hapse in this cosy harkup back to "the good old days"? Australian audiences will find some sort of comfort when Prime Minister Hawke's talk with business and union leaders looks unlikely to bring prosperity. The film's producer are hoping that the odd claim that there is no better time to make money in the theatre (substitute "business") than during a depression will hold true.

Perhaps it is easier to suggest that what John's film offers is a return to paternalistic capitalism. After all, if the paternalist view of running a business is embodied in Bell's view, we are to take of the fact that this first time the company enters the factory (along with Wallace, who is obviously meant to represent our "head and" perspective) we hear and then see an employee standing around a stockroom singing "Who Wants to be a Millionaire? I Got it!" This film, in fact, very nearly achieves the values of capitalism entirely, replacing them with a middle-class/workplace sense of community. The Social Club, with its clowns (and historical) staff-sell sides, provides an interval logic point for this sentiment. The factory itself, and the staff concern in particular, are equally important as sites of community. In fact, only the suburb of Spottedwood itself, where the film's main focus is set (the university home of Ed, Wendy [Toni Collette], arties, home wreath, Harriet and unchristian social apathy) has no to the employees at their self-contained means of escape from the drudgery of urban existence rather than the world beyond it.

It is significant that Wallace's concern to a more unified, compassionate vision of management practice follows from the inability to maintain autonomy; he is drawn into the social as well as the managerial life of Bell's, and the clear cut distinction between the two which has been central to his handling of the dispute at Durrack's breaks down. Wallace himself sets a sort of breakdown of a cocktail party at Durrack's to elaborate this evolutionary conclusion of the dispute, in which the unchristian been

severely dinged. Suddenly conscious of the effects hundreds of lives the then consequences will have, he determines to redeem himself at Bell's, and in consequence redeems himself to his wife, who has been on the brink of leaving him. The only permanent change he ends up instituting at Bell's is the shedding of an employee, the photo supplier salesman Kim (Paul Kelly), who in turn replaces Wallace as a management consultant at Durrack's.

What *Spottedwood* finally offers is a synthesis in which the worst nightmares of the workers of Australia are exorcised. Unemployment is banished by a more sympathetic approach by management, which finally recommends the formation of a co-operative venture with workers as owners. The deep cynicism is cast out of the workers' psyche and into the hall of industrial confrontation. And the literary logic of the outside world is replaced by an even stronger sense of community and belonging embodied in the final shot at Wendy and Ed, having finally realized the importance of their bond to each other. The possibility that this somewhat utopian vision is intended as a picture of innocence and opportunity lost, and not as a state of how we might still be, is confirmed could by the fact that, in that last shot, there is a third (and, according to Jeff, quite deliverable) figure – the West Gate Bridge, which was not seen until 1997.

SPOTTEDWOOD Directed by Matt Jeffreys. Produced Richard Branson. Storyline: Michael Spivack. Screenplay: Michael Spivack. Director of photography: Eliza Ryan. Production designer: Chris Kennedy. Costume designer: Trish Schaffert. Wardrobe: Lloyd Daniels. Hair: Nicholas Koenig. Composer: Philip Hayes. Cast: Anthony Hopkins (Lord Bellamy); Ben Masters (Ed); Lucy Lawless (Wendy); Steven Lawrence (Harriet); Spencer); John Waters (Mike); Roseanne Rice (Carolyn); Tim Collett (Mandy); Russell Crowe (Mike); Barrie Angus (Punch McLoogie); Dorothy Wallace; Ben Hingley (Peter); Jennifer Jason Leigh (Carolyn); Jeff Tracy (John); Australian distributor: Hoyts. 100 mins. Australia. 1997.

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FILM AT WIT'S END: EIGHT AVANT-GARDE FILMMAKERS

Stan Brakhage, *Documenta 8*
McPherson, New York, 1991, pp 299,
pb, np \$17.95

JONATHAN BAIRD, INSTITUTE OF FILM

Considered initially as a series of lectures on the history, *Film at Wit's End* eight Avant-Garde Filmmakers pays homage to the author's mentors and contemporaries as it recounts the origins and development of American independent cinema. Without commercial success, and restricted by their artistic vision, the independent filmmakers of the 1940s, 50s and 60s pursued the direction film was to take in a form of art and a medium for popular entertainment.

The author underscores independent cinema's influence on the commercial film industry, with elements of biography and cultural history leaving the reader with a vivid sense of the struggles these artists endured to make their films. Maya Deren, whom one filmmaker has called "the mother of us all" because of her pioneering efforts to promote the art of filmmaking, first explored the phenomenological potential for film in such works as *Masters of the Apparatus* and *Ritual in Transfigured Time*, juxtaposing highly stylized images with those from daily life. Deren demonstrated "the charge and [...] power of perfectly ordinary household objects... creating like the Surrealists what she optimised as an ideal unity in the unconscious mind."

"I want to imprint beauty, joyousness... I approach art with an uncontrollable mix!," Maria Marker once said. Using a hand-held camera, Marker expanded the poetical vocabulary of film with an "incredible energy" visible throughout her work. Her style of experimental film became a prominent feature of such films as Godfrey Reggio's *Agassiz* and Walter Ruttmann's *Berlin*.

Another innovator of the early independent cinema was Jerome Hill, whose hand-linked negatives produced an Impressionistic effect on screen for his time. Other innovations attributed to independent cinema are the use of slow and accelerated motion, split-screen shots and the addition of musical concerto as an accompanying soundtrack for film.

Whether commenting upon Hasidic dance or the silent years, the "impassable silence" of a Kite as compared to the "green song" that were the Great generation, Stan Brakhage conveys the spirit of artistic experimentation that is an essential ingredient of independent film.

Filmmakers such as Marie Menken reacted to art film theory by manipulating their art and intelligence to create art under the most demeaning of circumstances. Once, Menken supposed the lens she needed to film a close-up of the human body by laying a magnifying glass onto her camera, as determined results to see her project through completion.

Grace Coddington is yet another artist whose inventive ways forged new perspectives in American cinema. Coddington traversed the social context in which we view her film comedies by incorporating concepts from everyday amateur media into her work.

The strength of Maya Deren's films on the other hand, rests upon her ability to use a variety of camera speeds to adjust the cinematic experience through pace was not always according to plan. While filming *Choreography for Camera*, Deren painted the dancer at a setting different from the one she thought she had selected. Her film showed, creating the impression of a woman dancing a visual counterpart to the movement of a dancer. A mercurialist painter could not have been characterised in lesser terms; the author observes that:

The greatest invention is an idea often the result of an unforeseen difficulty, there is an accident or funds are cut off, or something breaks. And then something unexpected happens. If the mind is a genius it recognises it and uses it with consistency.

Brakhage drives an interesting distinction between the role of "reduction" in commercial and independent film as he profiles the careers of eight filmmakers who shaped American cinema. Whereas most commercial films appeal to the viewer's emotions with all array of images rich in special effects, winning the audience's attention through craft seduction. In independent film of any genre, there is an awareness of the artist's intent that captivates and disturbing. Many times the actors used in an independent film are not professionals.

Most non-independent filmmakers are likely to elicit a response from an audience with images that are seen in their presentation, as opposed to their counterparts in the commercial film industry who seldom, if ever, reveal their techniques. Unaccustomed to seeing spaces and other technical aspects of filmmaking, an audience may question the artistic credibility of not only the actors but the film in which they appear. Such films engage

FILM AT WIT'S END STAN BRAKHAGE



EIGHT AVANT-GARDE FILMMAKERS
Broughton Conner, Daren Hill,
Jacobs, Melinda, Marker, Potemkin

one: "Now there's nothing, 'narrative' between the shot and the screen", so that an image, "existing with no caption, [is] inviting [the viewer] to assign [it] meaning". There is no attempt at closure. As confrontation yields to comprehension, the audience becomes participant rather than observer.

Dickey Potemkin described the quality of independent cinema best in reference to *The Poled Psalm*, a film he made with James Naughton: "They images are meant to play on our national sense, but on the infinite universe of ambiguity that is within us."

Nearly half a century since they first appeared before the American public, independent films continue to confound and delight audiences with a mixture of comedy and莊嚴的 sincerity that defies expectation.

Stan Brakhage has written a book that captures the spirit of independent cinema and the times in which it was created. *Film at Wit's End* is a valuable introduction to independent filmmaking which may be enjoyed by the weak and moviegoer as well as the serious student of film. The filmmakers that comprise *Film at Wit's End* are a welcome reference now that more independent films are appearing on video-cassettes.

THE ABC OF DRAMA 1970-1990

Cir Jérôme Australian Film Federation & Heats
Sydney, 1991, 147 pp., pb, rp £19.95

This overview of ABC television drama with annotation checklist will be welcomed at the next issue.

**ALTERNATIVE SCRIPTWRITING:
WRITING BEYOND THE RULES**

Karen Chapman & Jeff Pouch, Royal Press
London-London, 1991, 212 pp., pb, rp £22.50

FEATURE FILMS IN A LOW BUDGET

John Rendall, Picus/Picus, Berlin-London,
1991, 101 pp., pb, rp £40

FILM & VIDEO FINANCING

Michael Haneke, Focal/Picus, Berlin-London,
1991, 207 pp., pb, rp £35

FILMMAKING FOUNDATIONS

Jerry Shurman, Focal/Picus, Berlin-London,
1991, 111 pp., pb, rp £35

**SCREEN ADAPTATION: A
SCREENWRITING HANDBOOK**

Karen Anthony, Focal/Picus, Berlin-London,
1991, 167 pp., pb, rp £40

The above three are all-extending selection of how to publications put out by Picus Press.

While the film industry worldwide is increasingly becoming a tougher nuts check, the influx of students into film schools or filmmaking courses has been on the rise.

These publications are specifically aimed at film students moving into independent production. Each writer is a scholar or a professional with a long and successful history in the field, and each book provides more than rudimentary guidelines. Dangers and statutory aspects for them are discussed.

The purpose of the series is to bridge the gap between what is learnt in film schools and what happens in the situation of hands on filmmaking. The authors set out to semprenably cover all aspects of their chosen field in a step-by-step handbook, and genuinely expect what they have learnt through experience with relevant case studies.

For anyone seriously considering a career move into film, they are worth more than a cursory glance.

**CHAMBERS FILM & TV
HANDBOOK**

Alan Hunter (ed.), W.H. Smith, London,
1991, 401 pp., pb, rp £29.95

With an abundance and variety of film and television shows made readily available and with video appeal, this reference book, recently gained at the general audience pricing greater literacy with terms, while maintaining terms, key pronunciations and spelling time.

There are more than 700 entries, the bulk of which is devoted to biographies of directors and

writers. The biographies are surprisingly comprehensive, as are the apparatus of key terms and television shows.

Also included are lists of Oscar winners since 1907, as well as award winners from the Berlin, Cannes and Venice film festivals. Undoubtedly the emphasis is on the core terminology, and there are no less comprehensive reference books around but this handbook is a valuable update and companion.

**CONVERSATIONS WITH MARLON
BRANDO**

Lawrence Grobel, Bantam, London, 1991,
177 pp., hb, rp £20.00

After a few introductory chapters describing the details of negotiating and finally meeting with Brando for interviews, this book finally gets to the point with a question answer format.

The interviews, which took place on Brando's birthday and over a lengthy period, make up the bulk of the book. For a man whose reluctance in interviews is legend, Brando is open and forthright about his profession and lifestyle, and especially his views on social issues. But he can be expertly evasive when necessary and does not come across as the interviewee in his own skin unless called on. He reveals himself as quick witted and amusing often, showing up the interviewer's blunder, or appropriately quoting from Shakespeare in each.

The conversations, however, do not cover the past three years as this interview was lastly conducted 1988, prior to his appearing in *Playboy magazine*. Coming in later on the heels of the recent controversy over his son's murder trial, the book is openly opportunistic. The added "unrevised" entry recently speaks Brando's life in the light of the increased media coverage which accompanied the trial.

**THE DEVIL'S CANDY:
THE BIOGRAPHY OF THE PARADISE
GIDS TO HOLLYWOOD**

John Barnes, Methuen/MMP, London, 1991,
404 pp., hb, £25.00/£12.99

This is one of the unusual but rather trivial books follows in the American tradition of recounting the titillating aspects of what are perceived to be (in this case comically) great film careers.

THE FILMS OF MERCHANT IVORY

Robert Ebert (ed.), Henry N. Abrams, New
York, 1991, 270 pp., hb, rp £25.00

The substantial biography to the publisher's one on David Lean, which covers the world but often British careers of James Ivory and Ismail Merchant, will be reviewed next issue.

TALKING FILM

Antine Béron (ed.), Fourth Estate, London,
1991, 260 pp., hb, rp £25.00

Talking Film collects eleven of The Guardian

lectures that have since 1988 become a regular and popular feature of the NFT programme in London. The Guardians chosen are Robert Mitchum, Jack Lemmon, Breyer Ray, Raymond Massey, Caprice Payne, Marguerite von Trotta, Gene Kelly, Yves Montand, David Puttnam, Michael Caine and Orson Welles.

The lectures by Raymond Williams stand out, for his indeed a lecture in the strict sense of the word, addressing the notion of the popular in cultural history, though particularly in cinema. The others are not so formal, seemingly theatre talk between interviewer and interviewee which, in most cases, are finely opened out to the audience.

This does not make the collection any less stimulating, nor, on the whole, the discussions make worthwhile reading on a number of levels. Robert Mitchum, to take one example, only for the most revealing.

Typical questions and responses are not to be expected in such situations, but Andrew Britton is editing manage to keep the talks brisk, interesting and entertaining.

UNIQUE BLACK-&-WHITE

Gordon Jackson, John Howard Reid, Sydney,
1991, 204 pp., hb, rp £15.00

It is odd to come across a reference book with a quasi-political orientation (though it should). White opens with the following sentence: "As I write these words, sheva Israeli soldiers are fighting a desperate rearguard action against what is euphemistically called 'colonialism'."

This is the sixth volume in what seems to be the seven-existing series of 1986 Index publications put out by John Howard Reid (sometimes under the banner of Plumper).

The series is obviously comprehensive, listing full cast and crew credits, release dates for Australia, the U.S. and the UK, alternative titles, loads of production information etc.

But the unique volume is its incredibly naive. It is a bunting to attempt to understand what the "unique" is all about. When the reader does get a glimmer of understanding, it comes in a sort of ad hoc justification. Take the instance of this claim in the Introduction: "Imagine a film seen in color! Such an accomplishment obviously no longer a film now?" Well, one need not imagine hundreds of film sets in colour for one can actually see hundreds of film sets in colour – a good deal of Anthony Mann's westerns, for example. Don Siegel's *The Killers*, Alan Alda's *Slightly Sweetheart*, and so on.

As well, skimming through the title, one soon realises that not many are under "feminist" of whatsoever, nor is it even made clear what is so special about the use of black & white photography in each case – something the "unique" is supposed to be.

As is usual in the series, references rarely refer to anything beyond the 1960s. There is a publication study for those old nostalgic who their publications should be appropriately translated into remembrance for the long-gone global one day.

Jewish Cinema

Page 102

The Gulf Returns (JPF, Morris Pictures, Australia, 1991), filmed in Israel immediately after the Gulf War, deals with the impact of the war on six representatives: Israeli, a Russian immigrant, a Holocaust survivor, a journalist, an army reservist, a kindergarten teacher and a woman whose house was hit by a Scud missile. The thought is, how and if they survive will each of these people form a kind of mosaic of personal responses which the town has organized into six "chapters". The organization of chapters gives commitment to what can be read as a *ziv de caser* on behalf of the Jewish people who, the film argues, yet again find themselves the victims of an unjust war: "Each war was unjust, but this was the most unjust."

The film expresses frank and open responses to the origins of the war, during the conflict and in its aftermath. Although a variety of political views are sought, the predominant mood is generally unforgiving and pessimistic. The memory of the Holocaust looms heavily over the chapter-rounds; imagery is Nazi-style, the instruction "go into a sealed room", a contemporary dance expression of those who died in concentration camps, and rats to the wearing of gas masks, by babies and children.

Given recent Israeli history and the listing of the film as having fought previously since 1948, some responses from those interviewed are not surprising. While Major Tommee Rollick says that he knew from 2 August that the war would come, most of those interviewed express shock at the missile attack, which is surprising: "The breaking of a strong belief that something like this couldn't happen [again]."

This sentiment raises questions which the film does not attempt to explore. Does this mean that modern Israelis have become complacent, or over-confident? The film dwells on the species of the gas mask. Does this mean that the Israelis feel impotent still? Also, maybe feelings of impotence come, not from the heritage of victimhood (of which the quintessential example is the Holocaust), but from being forced to sit on their hands, night after night, and not use the power of their state to defend themselves – a power they have had but after two thousand years, however persuaded by others. After all, it is true. This may have been politically wise, and even saved Israeli lives, but it did nothing to eradicate the spectre of Jewish impotence.

Nevertheless, *The Gulf Returns* draws attention to previous, persistent feelings of impotence in Israeli culture, despite an outside perception of Israeli military power.

Several films were about Jews returning to their countries of origin to lay the ghosts of the past to rest. In *Leaving the Dead* (QF, Mira Filmworks, UK, 1991), the director returned to Poland to find the grave of her mother buried in the Lodz ghetto. In her search to recover her past, she found others who like her were haunted by the demands of the dead to be remembered – Polish Christians, both young and old, who in different ways seek to stone for Polish anti-Semitism, or bring what has survived to life again.

Nicola Gysin's *Coming Home* (FJC, UK, 1990) follows her father, a London rabbi, Hugo Gryn, to his hometown Berezhany, in what used to be Czechoslovakia. For Hugo, Berezhany is less a village from where 15,000 Jews were shipped to death than the poignant memory of a barmitzvah boyhood. Hugo returned to say a last, tearful goodbye to a country that nourished him. This is not the case with Emmanuel Raud, whose film *Abraham's Sons*,

(QF/Jew's Own, JPF, Germany 1990) has great deal more venom.

Using old film footage and photographs (like Gryn, but to different effect), Raud powerfully depicts the German town Göppingen, midway between Stuttgart and Ulm, for the way it treated its large community of Jews. He exposes the town's moral disabilities by tracking the plight of Göppingen's Jews (who helped found the town's prosperity 100 years before), from Krollbach, to the shameful realigning of their property and wealth, to their incarceration and death in Theresienstadt and Auschwitz. In many ways, Raud's attack on Göppingen can be compared to Michael Verhoeven's feature, *Das Schicksal der Männer* (The Men's Lot, Holland/Ang. Remake) of his hometown Passau, in Bavaria. What reduces one of the inhabitants of Göppingen, however – the spokesman of Theresienstadt and the chief of the town's fire brigade (though Raud doesn't let them off too lightly) – is their public regard of it, and their attempts at recompense by answering questions from local schoolchildren.

For the wealth of valuable, beautiful and informative Jewish films that were screened during the year, thanks to Les Bibliothèques of the French of Jewish Cinema, and the AFI.

1. *America Invaded*, Anatole Shcharansky, Cambridge University Press, second edition.

2. The trilogy is made up of *Ciel Bleu/Fürstin Daï/Ciel Bleu Pas Belen* et *Co Ainsi va la Vie* (1991), *Saint-P* (1992) and *Mémoires à Venise* (1994).

REVIEWS AT THE FESTIVALS

Daniel Fierman's (FJC), Mort Rosen, Orna Ben-Dor Nir (JPF)

OTHER FILMS SCREENED

FEATURES

Abraham's Gold (JPF, Jörg Gräser, Germany, 1990)

Alon and Nissim (JPF, Sterling Vanangkan, U.S., 1991)

Charlito (FJC, Frans Weisz, The Netherlands, 1990)

As a rodynky zelenostoch (Family Matter, JPF, Jiri Svoboda, Czechoslovakia, 1990)

La Lendemain qui Chante (Song-Filled Tomorrow, FJC, Jacques Passetet, France, 1990)

A Letter to Harvey Milk (FJC, Barry Levinson, U.S., 1991)

Mosca calda (Festival-Maison, JPF, Mauro Bolognini, Italy, 1997)

Flapjacks (FJC, Georg Danelius, USSR-France-Israel, 1990)

The Plot Against Harry (JPF, Michael Roemer, U.S., 1990)

Sadie's Journey (Green Pebbles, FJC, Isser Zepher Yerushalmi, Israel, 1990)

Shternbergs und Elspethen (The Shternbergs, FJC, Wajciech Has, Poland, 1979)

DOCUMENTARIES

Bigot Nouvelles Nuds (Because of their Way, JPF, Orna Ben-Dor Nir, Israel, 1990)

Feminist Activists (FJC, Judy Morell, U.S., 1990)

Great Generals of the Golden Age (JPF, U.S., 1990)

Next Time Dear God Please Choose Someone Else, Reni Blumenthal, UK, 1990)

The Sabbath Book (JPF, UK, 1997)

Sarah (JPF, Orna Ben-Dor Nir, Israel, 1991)

Vladimir the Mother Tongue (JPF, Pierre Sauvage, U.S., 1979)

Technic

Travelling Light

I can remember my admiration (as a young producer) when the DOP on a 16mm documentary shoot took from out of a suitcase his Lowell lighting kit: three stands, lights, barn doors, cutters, gel frames, diffusion scrim, a doorframe clamp, leads and a power board. It was a box of technology about which I changed from wide-eyed appreciation to apprehension as, in true Pandora fashion, it enabled us to blow the fuses on a whole office floor and seemed to take us forever to repack.

Now we are all a bit more critical. It takes something like the razzle-dazzle of dedolights (with lower-case d) or the CineKinetic kits to impress me now, yet only time will tell whether the new items stand up like the Lowell. The dilemma of portable systems is that at some point the reduction in size/weight/complexity starts to work against you. Having to compromise with poor tools doesn't always bring out the best in us.

With this in mind, I have selected a few items from a range of current equipment and services that you might consider when travelling light. To make it more than press release and catalogue hype, I've attached some user comments. — FRED HARDEN



DAVID BOULTER'S PORTABLE SYSTEM
THIS "WATER TIGHT" KIT CAN BE LEFT
IN THE CAR, WITH ACCESSORIES AND
CAMERA AS EASILY REMOVED AS ADDED.

PHOTOGRAPH BY DAVID BOULTER

DOOR CLAW

David Boulter has worked at Channel 10 for sixteen years and as a cameraman for thirteen of them. Wanting to expand his basic news photography he took up underwater and then parapenting, for which he devised a helmet camera mount, and from a series of shots taken over the years has made a number of awards.

wiring shafts etc. A daily need for lightweight camera mount equipment that could be taken in the van or tied to other devices, one he describes as "a cross between a suitcase and a pipe-dolly" another is a tripod 10mm that fits a 100mm tripod head and now is the Door Claw.

David says the Door Claw evolved because

I had been using a conventional neck mount mount (locking legs onto the car doors), but with the challenges and need to tether car doors I decided to make some sort of tripod.

I was hanging out of the car one day and almost fell. I was using my hands and to hang on and that gave me the idea to get a simple tie design made out of wood to get the angles right and then constructed one in metal. Originally there were no adjustable plates, I then put stainless steel angle plates, but I switched to another cameraman which encouraged me to make it more malleable. Lesser bought one for rental and over the years I've gradually refined it to make it more efficient.

Originally designed for hanging over car doors or anything with an edge it has been used successfully on the side of a helicopter, under interior car seats, hanging inside the car or over the seat back. One of David's favourites

callities



application is on a step ladder for high-angle shots.

The price for the Ocean Drive is \$995 and for high-speed work David recommends an additional Beamer Kit at \$329. This is basically a clamp-on gooseneck around the handle of the cameras and runs to the car roof with a bungee cord attached to a suction cup. This takes out the movement when combined with the side-bracketing stage, plus repeatable clamp doors for mounting. David originally used Kristen and actual stages, but found they had enough wind resistance to flap and gradually move the camera. He says:

I've done surprisingly steady shots on stages at 1000fps and never seen really any where I've been able to change from forward, reverse and whatever that takes twenty minutes. It takes less than the minute to bring the mount on the door and to the stage, adjust it and when it's on

For states and territories inquiries telephone David Beamer on (201) 644-0755.

David Beamer gear is available through a number of outlets, including the John Barry Group and Lemco.

THE 'TRAVELLING LIGHT' LIGHT

Last year Deico Wagon Film Studio received a Technical Achievement Award from the Academy of Motion Picture Arts and Sciences for its development of a portable recurring beam lighting system they called the deicelight.

Designed as a portable 18-lot system from the beginning, the innovation that the Academy acknowledged was primarily the patented optical method that replaces the incandescent lamp. By using a quartz halogen lamp, a capacitor retard meter and a microswitch lamp behind the front clear condenser lens, the deicelight has a flat lighting field from edge to edge and an extraordinary focusing range.

The lens system also allows the lamp to reach a standard 3200K degree Kelvin at slightly under the rated 10 watts (110.7 volts). This gives what Deico claims is a typical 1200 hour life, an increase of 28 times the manufacturer's rated life expectancy. The power supply unit which is switchable 110-120-220-230 and 240v, allows each of the lights to be switched individually from off to low (3000 K), medium (2000 K), and high (3400 K) at 12.7 watts. Because of good thermal design even the high voltage gives extended lifetime beyond the manufacturer's

voltage. There is a little 12v outlet from the supply that can be used in camera power lead.

With a 100-watt lamp and on the high power position and lead, the output is a need as approximately equal to a 300 watt incandescent you have on 120. When spotlight the output is higher.

The deicelight can also be fed directly from a 12v battery pack or camera battery or via a car cigarette lighter socket.

Among the accessories there is a projector attachment that uses standard House-HI size glass for projecting patterns, a flat aluminum plate holder with a two way articulated arm ending in the SHP (18mm) slot, and a 8 inch surface holder with a vacuum pump. There are adaptors for an common mounting and stand mounting.

The deicelight in lithophraphraph is one of two standard ones, but M's can be individually assembled.

Noel Jones has been a cameraman for about twenty years and started shooting news at Cheltenham TV, moved to Cheltenham 10 and then to Lemco. He has been there for the last two years shooting documentaries, commercials and especially news. He has just started shooting what his director is "possibly prelure" for a new television lifestyle show for Great Disney. He comments about his deicights:

I bought the lights for three months ago now. job I had was an English film. The Principal Film Company. It had two doublet lenses an older warning with exposures called James Bond. I missed something with Bond. I was taking quite a lot of gear, including a superimposing unit and motor etc. and there were

accessories





only fed on. I have heard something where I had to carry small voltages around outside too, the transformer which is connected to almost anything. They are a good light because of their focusing range, and I find them handy in a big lighting situation where you knock up a big light and use the dedo as supplementary to give you contrast. For shooting stage it's nothing better.

The cause that I pursued was very compact. I was united on the right about the strength that it had together and that our guns were terrible.

The Breyer system mount is useful when I need to put a light on a window. I don't use it a hell of a lot, but it comes in handy when you're short on space.

I think I was the last in Australia to get a K1 and while I like them they were terribly blunt. They are very well made.

The place is a 100 years - they only need about five visitors and you can have it all to yourselves. I did try to get some in Singapore and had some trouble there but I'm sure you could find them at most places. They're so small and cheap that I just didn't bother with

LEADER have developed sites for how to get away by plane and river boat if given the chance of residence.

THE PAPER MACHE' SET

Traveling Light is a concept applied to all the production crew. It requires you to take just enough to cover all situations and we asked Sean Swain of 3 Arts Media as Consultant & Technology make up artist who would be the lead make up artist to take travel gear. Sean has also given us current prices of the items from his make up collection. Site was mentioned that the Australian Film Restoration & Radio School has a 20 minute 1952 videotape for hire that has a basic list and is called *make up*. Bruce T. K. Miller

Starting with a solid professional user that can cost from \$850 this suggests you include French brush art consisting of lipsticks, eyeshadow, blush, powders, eyeliner and eyebrow brushes from \$180. Eyebrow pencil from \$7. Mascara (\$180) from \$10. Lip Gloss from \$12. Eyelash pencil/tintbrush from \$15. Lip glosses Red/maroon from \$10. Blue/marshmallow from \$10. Highlight from \$8. Shadow from \$8. Eyeshadow from \$4. Bronzer/gloss. Up until you have a full range of colors including men's makeup. Loose powder (no colors) from \$8. Pressed powder from \$10. Foundation shades (for men and women) the #1 must consist of pale, medium and dark bases for the following skin undertones: pale, olive, yellow, brown, orange and tanned. These should be around 10 base shades.

Then there is the list of miscellaneous items, including cleanser, toner, deodorizer, deodorant, coffee (both), sponges (synthetic and cloth), powder puffs, and a cap and headband to protect the actors' clothes.

Art & Technology of Make-up Series
One 44-45 Myrtle Street, Oregon
9736, Oregon 2525.

Tel: +91-98100-10700

HELLO AND BONNIE,

I FORGOT YOUR BIRTHDAY
Agfa XT1250 replaces the XT125

With the exposure index of 100 ISO for Tungsten and 84 ISO for Daylight with an 85 miller Agfa has replaced the XT 125 series with new XT1250. The steps to an improved fine grain medium-speed stock. It uses advanced K-T grain technology and concentrates on a more uniform distribution of emulsionary grains to improve the image structure. Derry Ballisterian is featured on the front cover of the XT1250 booklet. Wedding film used the new stock on the Moon and had very complimentary things to say about it.

Accompanying the XTH105 press release was a summary of a significant piece of motion-picture history that happened fifty years ago at Cinerex last year. On October 10th, 1945, the Berlin release date of a German musical comedy *Die Wunder des kleinen Diplomaten*, it passed in the record books in not one but the three contexts, but the fact that it was the first full-length feature produced with Agfacolor film, a single-strip negative with color separation in three layers in the photographic emulsion.

A film critic of the time reported "The public was thrilled and delighted with moving pictures in colors which were really closer to reality.



My Favourite Tool: Story from The Forbes Digital Strategist

In this column we invite industry people to nominate one item of their equipment that they wouldn't be without. We need off with a chromatograph, but it would just as easily be a grapple, guitar or dental removable.

Billy Ryan has made the move from DOP on countless commercials to features, and from Melbourne to the world. His recent credits include *Dream It*, *Phantom* and he is currently in the US on *True Blood*.



Three ways

"I've owned a *Pentax Digital Splicer* made by the Asahi Optical company of Japan for overusing like nine years. I've shot three with it, eight interviews and several hundred commercials. It has been awarded an *American Prize*, had galleries of my work stamped on it in Australia, been invited to about five days in central Australia as it has been dropped on continents everywhere from the concrete and every base station over by an American tourist. Head Radio? "Home is where you are," who called us when we moved.

"The last number has slipped off somewhere along the way. One of the past ten years off the present numbers, the last time we severely started from repeated fails to rock-solid studio floors I can no longer access on-the-time-up reviews, and the extensive and multiple fails have been even enough by hundreds of thousands a measure, with its quarter a million fails, 800,000 perhaps. Other sites have commented prior, some having us longest than this in these counts from the violent and unrelenting situation that C.P. [had] seen."

"I understand the pathetic history. I realize that it's easier to only say extremely interesting stories, and yet the only thing that stops me from fulfilling a certain inaccuracy for it down in the back yard next to the graves of Romeo and the Badger is one never mentioned that I used to my grave being before the [displayed will be laid to rest]."

KODAK STUDENT FILMMAKERS HANDBOOK

Maybe Kodak could call this a "plain brown wrapper" or have a subtitle that says "Cinematographer's Handbook" because it is of potential interest to a lot more current people than just students.

If you are not too embarrassed to be considered a student, this would be a good travelling read on the plane. If you are aware of the year's happenings anyway, I don't imagine that you will use the book for reference on its own, but as a basic tool to just using film it puts together lots of Kodak information sheets into a slim 168 pages.

It is informative, but you will need to go elsewhere for the systematic technical data, but there are some sections of interesting historical background such as the sound section that was as up to date as Kodak's undeveloped digital CDS format (but not the digital delay process).

There is a good section on shooting art labs, what to do, and when and how to do it. It places it back down by being bit dogmatic (imagine if a just group of American positive thinking), such as in the section on marketing yourself or your work and in finding potential clients.

The glossary needs to be expanded. It has good simple explanations, but is pretty thin as some necessary areas and includes a few bits of history that will be of only passing interest.

At the Kodak price of \$14.95 it is recommended. Your local motion picture representative doesn't know them so well (Margaret McLaughlin at Kodak Sydney on 02 870 4078).

To give you a taste of it and in line with our theme in this issue, we are reproducing the section on Film Handling. Thanks to Kodak for permission to reprint it here.

STORAGE OF RAW AND EXPOSED FILM

The two electronic characteristics of virtually all unprocessed photographic materials gradually change with time, causing loss in sensitivity, exchange of electrons, or growth in fog levels, or possibly all three. In certain items, the rates at which the various electronic layer responses are not necessarily the same, thus the color balance of the material can also change. Exposure storage usually causes significant changes in color quality and film speed due to variations in manufacturing. Sensitivity control of temperature and humidity, through protection from harmful radiation and gases, and careful handling are important in long, useful film life.

New Stock in Original Package

Temperature

In general, the lower the temperature at which a film is stored, the slower will be the rate of undesirable change during aging. For prints as in site prints, allerdings kann die stock should be stored at temperatures of 30°C (86°F) or lower during the entire storage period if optimum film properties are to be retained.

New stock should be stored at -10° to -20°C (14° to -4°F). We even keep longer than six months or if the film is intended for a critical use that requires uniform results. Sensitivity change cannot be prevented by such storage, but it will be minimized.

IMPORTANT: After removing a package of new stock from cold storage, allow it to warm up to room temperature (20°C ± 5°C, 68°F ± 10°F) before opening the case. This will prevent telescoping of the roll during handling because of cold-induced increases between the layers and will prevent moisture condensation and spoiling of the film.

Storage Times (Hours)

Rate of exposure	Storage Times (Hours)
Film Passage	Per 14°C (57°F) Rate Per 20°C (68°F) Rate
None	1
Super 8	1
16mm	1
35mm	1

Radiation

Do not store or ship raw stock near X-ray sources or other related materials. Some existing devices used by ports/authorities and airlines may not be safe. Take special storage precautions in hospitals, industrial plants, and laboratories where radioactive materials are in use. Unfor-

tunately, some unboxed film that must be mailed abroad international borders! "Domestic Unprocessed photographs film. Please do not fly."

Short Term (less than 1 minute)	Long Term (more than 1 minute)	
	Temperature	Relative Humidity
Raw Stock Unexposed loaded case	10° to 20°C (50° to 68°F)	base to -10° to 30°C (14° to 86°F)
Exposed Unprocessed	10° to 20°C (50° to 68°F)	-

A general rule of thumb is to avoid film storage at temperatures above the point where the film begins to decompose.

Refrigerate film about as soon as possible after exposure.

Gases and Vapors

Gases such as hydrocarbons, hydrogen sulfide, sulfur dioxide, ammonia, illuminating gas, organic solvents and vapors from solvents, methanol, cleaners, turpentine, chlorine and borax preservatives, and mercury can change the sensitivity of photographic emulsions. The case in which motion picture film is packaged provides protection against some gases, but others can slowly penetrate the cellulose base. Keep film away from any such contamination—for example, solvents or cleaners that contain methanol, excessive decontamination of the silver halide grains or chemical fogging can occur.

Relative Humidity

Even a small amount of vapor leakage through the edges of a taped or heat-sealed, glassine picture film will lead to water-vapor penetration if they are to be kept longer than a month in an area having high relative humidity (70 percent or higher), such as home refrigerators or damp basements. Protect unopened rolls by tightly sealing them in a sealed plastic container or case.

NOTE: It is the relative humidity, not the absolute humidity. Real situations have infinite varieties of film. Relative humidity is best measured with a ring psychrometer. You just happen to measure humidity if it is a moist sponge character, a humidity indicator, such as those used for home use, is satisfactory ...

Unprocessed Film before and after Exposure

General Considerations

Once you open the original package, the film is no longer protected from high relative humidity that can cause undesirable changes. Exposed film is most vulnerable to the effects of humidity and temperature. Therefore, process film as soon as possible after exposure.

Temperature

Protect film in original packages or loaded in cameras, cartridges, magazines, or reels, and in carrying cases from direct sunlight and never leave film in closed spaces that may trap heat. The temperature in closed automobile, parked airplanes, or the bodies of ships, for example, can easily reach 40°C (104°F) or more. A few hours under these conditions either before or after exposure can severely affect the quality of the film if processing facilities are not immediately available, then expose film at 15°C (59°F).

Relative Humidity

When handling motion-picture film in high relative humidity, it is much easier to prevent excessive moisture take-up than it is to remove it. If there are delays of a day or more in shooting, remove the magazine containing partially used film from the camera and place it in a moisture-free dry chamber. This prevents any absorption of moisture by the film during the holding period. Immediately after exposure, return the film to its case and reseal it to prevent any increase in moisture content over that picked up during initial exposure. Moisture leakage into a taped can is a serious concern when the can contains only a small quantity of film. When these circumstances exist, and as many rolls as possible in separate moisture-resistant containers.

Handling

Handle the film strand only by the edges to avoid localized changes in film sensitivity caused by fingerprints. Folding and crimping the film also introduces local changes in sensitivity. Keep the surfaces that the film comes in close to prevent scratching of the film base or emulsion.

A more detailed discussion of long-term storage may be found in *The Book of Film Care*, KODAK Publication No. H-43.



IAN WILSON AT THE ON-SET OF HIS NEW FILM, *REVENGE*, WHICH IS PROBABLY HIS LAST AS A FILMMAKER.

This represents a significant advance on previous experiments with colour films. Those previous colour experiments often had little practical value, being incapable of the necessary visual, but were usually short or coloured sequences cut into features.

Development of the Agicolor negative/positive process had taken the company a long time but paid off from 1938, when they first introduced the "New Agicolor" stock film that incorporated dye couplers in the emulsion. The process was to continue during the production of the feature. Scenes that were shot in 1936 in the start of the production had to be re-shot for the cameras, as the technology was refined and colour techniques that we accept as common place were discovered. One of these that was rediscovered was surprise that the green light used for an enormous bullet sequence was reproduced with a yellow or blue tint depending on the colour temperature of the lighted the various times of day. Other films using the process quickly followed: *Munich* starring Hans Albers and *Gold Starring Road Lieutenant*. The test and military requirements of intervals added another intriguing chapter to film history.

The three colour layers used in these early films have now become twelve-colour layers. In the present day Agfa KT colour negative film are the emulsions are eight times. It was the single-strip negative that made colour feature filmmaking simpler and cheaper and Agfa's contribution was a vital part.

(The history books say that the first three colour process feature film was the American film *Bambi* (originally released in 1938 using the Technicolor 3M strip process). The first single-strip negative feature is not as easy to pin point.)

OUND EXPERIENCE

I feel I should explain why Ian Wilson's name always seems to pop up when "Technicolour" talk about sound. He is a friend and when I heard a sound recordist comment I rang him. He also has a Bern griddle on now (people) and likes to philosophise and was talking about how the way things are going. He has travelled the world on documentary shoots, and worked for BBC television for years. What follows started as a conversation about lightweight and minimum gear for sound recording and the future with digital machines such as DAT. All that will have to wait because this anecdote was more interesting. I've always made jokes when struggling to help his carry his large-super-Hollister case of equipment and we all use the nickname, the "Mother Case". Yet the associations inside have saved many a job, inn!

This case goes in luggage, but the Magas always go over your shoulder with you on the plane. Anyone who doesn't do that is in effect bad. I know there are quite a few who don't. I always put a tape on and carry a little microphone in the pocket. If you are shooting current affairs, no Micro, whatever and if the plane gets hijacked you have a saved report. I've done this when day one and of course getting hijacked can happen. What you need lighting is the continual over and over that the gear has.

Everything I own in my sound cabinet is in this case. It is a hideously expensive suitcase, it is been around the world of course, it has bullet holes in it. It has every conceivable item known in the Magas world and a few other nippels, but it is very functional and uses economy when I need for any job I'm confronted with. It has evolved over the years from numbers of suitcases down to this one, it's a process, an evolution.

Now for the bullet story. We were in the Hindu Valley and there was some repeat trouble. Suddenly all hell broke loose and I dropped to the ground behind the case. I didn't realize that something had come close and I opened the case lid and a bullet went through it. It was very gratified for a large case. I told police officer at you did that? It may have been a different story. It would be foolish for me to have pointed to small plastic DAT!

A cameraman found a mine once turned up to a job with a child that was lost along the two foot wide and a foot deep. To make it manageable I had wheels on it. The effort to get it on the plane were ridiculous. I turned it up and bought a machine and came to the room and said, "OK, I'm going to fix this right now." He wasn't impressed, but the reality in your hand to which things have had. If it is anything in several ideas in this country, the airline baggage transport refuses to take it. So my case leaves on 20 to 30 days and it goes slightly over, I open it up and take a repeat. The bottom of the bottom of the lid that you need to be able to get to things that in the last wrapped you start

CINEMATIC MICRO-JOB

The Micro-Job weighs about sixteen pounds (kg) and looks up with ease to a height almost than a Mariana's tip. It moves on a tripod base and can be set up by one person in a few minutes.

Cinematic have been mentioned (some tongue-in-cheek) in these pages before. I believe their promotion brochures are some of the best around and they have had considerable success in the American market. They have been quick to adapt and innovate with a range of products designed for travelling light. But good looking glass is always easier to buy, so we asked someone who owned one of their Micro-Jobs.

Producer and cinematographer Ben Johnson started in the industry fifteen years ago at the BBC and for eight years made the famous moves from news-current affairs to film documentaries and drama. He was second unit DOP on *Albion: Impossible* and of late he has been shooting and producing more off-the-wall material for shows like the *BBB* star *Clayton*. In 1987, he was DOP for a David Attenborough documentary on Queensland about a traditional painter living in the rain forest near Cairns. It was for a similar shoot that he purchased his Micro-Job, he explained:

I bought the Job for an environmental documentary about two years ago, because the director wanted camera moves and not just a fixed position shot. This resulted in the Job. It was a very early model and I've suggested some changes, such as strengthening the legs and changing the lighting rods to the side that you are operating from, which I think have been incorporated. I bought the caravanning equipment with it, at one stage, we had a substantial unit in the boot and I used the handle of the bag to carry the Job like a knapsack on my back. It never got lost, but it was the only very wet could have got in there.

On that shoot, we did a shot that I didn't believe we could have approached in anything else but the Micro-Job. We were on a tiny foot (1.5m) long suspension bridge, one hundred feet in the air. There was a lot movement; in it, it set up the tripod in the middle of the bridge and put the Job on the jib arm. The shot started up high in some shrubbery leaves and leaves across to pick up the person walking towards the camera. The director the viewer realises that the camera must have been bungeeing out mid-air. It was a great shot.





ABOVE: THE CINEMATIC MOTION INC.
MOTION IMAGE CONTROLLER FROM REEDWOOD COMPANY
REEDWOOD COMPANY REQUIRES ABOUT A FORTY PERCENT
CINEMATIC MOTION.

and the very lightweight nature of the gear let us do it.

The light weight is the only dimension I believe it will be as difficult with a down gear or the lighter one piece between. When I shoot says I tend to put a Beach on it but it is really too heavy. For the 10mm it is impossible. That's the weight of course it was designed for. You have to be very careful of it exceeding ankles than it, but it is definitely easier to get away from this kind of shot with a small crew.

THE 1992 PRODUCTION BOOK

At last, free from the border that lies in the 1992 Production Book, and well worth the wait.

Don't look at the cover price of these books because you could save the same amount easily in avoiding wasted photo calls.

"Technicals" will be giving information from the Production Book, along with up-to-the-date connections or phone number changes so that you can keep your copy up to date.

The travelling light there is nice as that lessens decisions on a physical and I agreed to be stuck in a machine with a copy of the Production Book than the other absurdities reference work from the Gedcoms.

Among the many production services and relevant information, today are, for example, all the telephone numbers for Weather Services across Australia.

Needless to say this book is highly recommended. It is available from PB Publishing Pty. Ltd., 121 Porsen Street, Woolloomooloo NSW 2011, PO Box 710 Kings Cross NSW 2011.

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THE AUSTRALIAN CINEMATOGRAPHERS SOCIETY

The Australian Cinematographers Society was formed in Sydney in March 1982, the Melbourne branch formed 1989. I attended a few meetings but then seemed to nothing relevant for me as a young beginner. Priorities change in industry organisations, and I've attended the past few award ceremonies in Melbourne, where there has healthy growth in attendance and reflecting other relevance to the younger industry members. We depend on local branches and groups such as the FPEC and STAPTE. I wonder if it is not time for a resurgence of the other industry guilds, such as for Directing and Sound. Here is the first of Martin Miller's regular reports from the ACS.

It is no longer news that Australian cinematographers are sought after by overseas production companies because they are creative, creative and they like to work hard. Working with small crews and low budgets in Australia, our cinematographers have, through necessity, developed good lighting skills and the ability to shoot high-quality pictures under difficult circumstances.

When they are not shooting overseas, they usually come here to Australia to work, and to pass on their knowledge to other people in the Australian film industry.

The Australian Cinematographers Society hope to have Dean Semler ACS as guest speaker in one or two states in the later half of this year. Dean, who won an Oscar award last year for cinematography in *Orlando with Wolvets* and has been preparing a new feature, will be in Melbourne during May for an API seminar. Dean is perhaps the Society's most famous member.

There are others who are also well known to producers throughout the world. John Isaacs ACS (*The Castle*, *Coral Peels* Society and *Double in the Mist*), Peter James ACS (*After Johnson* and *Dreams Must Die*), Peter Levy ACS (*Predator* & *Devil's Advocate*), The Big Sleep and *From Laci* David Ringer ACS (*Maxie*), The Merchant of Venice, *River*, *II* and *Clodhopper*, and Russell Boyd ACS (*Blind Date*).

More than 600 people across Australia belong to the ACS. Most work on features, documentaries, television news and current affairs, documentaries or corporate training films. They all share a passion for the art of cinematography and a commitment to maintaining high industry standards.

The Society's national headquarters are in Sydney, has a branch in each state and the ACT. The branches hold regular functions, usually with a focus on film. These functions may include a basic night in film laboratory, a special effects studio, or a production or post production workshop. Or the function may be an educational evening with a film and guest speaker.

As many of the Society's members who began their craft working with film now work with videotape, more functions cover videotape subjects such as HDTV (high

definition television) and the application of the techniques when using videotape.

These functions are free for Society members. Non-members are welcome to attend, but some branches may charge a small fee for such function. If you are not a member and you would like to attend any of these following functions, it is advisable that you ring the contact person in case the information given has changed.

NEW SOUTH WALES

You will have enjoyed the February evening with Jim Prentiss ACS in the time you read this. Jim worked with David Albrecht on the Australian shoot of the BBC series, *The Living Planet*. He is one of the world's best nature cinema logicians, well known for developing his own unique macro lenses and a fine example of the standard of the Sydney ACS nights. For more information contact Phil Denison (02) 871 0206.

VICTORIA

The Award Winning Dennis Film Festival Commercials (1991) were held late in February.

Free Student Day Saturday, 14 March. An introduction to professional work in the industry for people specifically interested in careers work. Numbers are limited. Contact Barry Woodhouse ACS (03) 855 6515, or Marilyn Miller (03) 812 4117.

QUEENSLAND

An evening with Dean Semler ACS on the Gold Coast in March (a date to be arranged). Contact Jane or Evelyn Stanga (07) 379 0077.

SOUTH AUSTRALIA

Monthly Club meets nights, generally held on the first Tuesday of each month. Contact Roland Treadgold (08) 388 1210.

There will be more information on the Dean Semler nights and other booking functions in the next issue of *Cinemas Papers*.

1. The use of the letters ACS after a cinematographer's name is limited to Society members who have been judged by their peers and granted the honour of ACS certification.

ASSEM LOCATION MOTION CONTROL

Motion Control is a versatile technology that allows precise and repeatable moves on motorised carts. Pan, Tilt, Track, Rotate, Booms and other controlled movements can be required for the production of stop-motion or sequence presentations used in animation or film compositing shot on location or in a studio.

The system allows synchronous photography at 24/25fps to playback or later post-synchronisation. The controller permits frame rates from single-frame synchronised exposures to varying time exposures and scanning effects through to moderate high-speed frame rates up to 150fps on selected axes.

Camera motor adapter plates are available for computer-controlled camera moves for the Fries Mitchell 35-55-PL and the Mitchell 16-55 MRIL, necessary for pre-registered work. Arriflex 850 and Arriflex 100 can be synchronised to the system. Arriflex 100 (Raymond Monast) with controlled motor is also available for photography of auto-exposed material.

A variety of motorised camera support systems have been engineered by Prade Effects Studio. Applications of these include a lightweight 10° track with dolly and crane with T slot; an electric front dolly with a user controlled environmental pan and tilt head.

Special customised rigs also include lightweight and low-duty programmable turntables, a vertical track of over 7 metres with crane pan and tilt head. Other rigs can be modified/built to suit individual projects.

Any rig/light/dolly that can be automated can be programmed for motor control to synchronise with a programmed camera move.

Programming time can range from several minutes for a simple pan & tilt, upwards for more complex moves. Set-up time can vary due to location, camera rigging and shot requirements. Suitable time should be allowed for programming and reworking moves.

ROBBY BUTLER - THE BUTLER CO. LTD



WATCHING THE NEWS

If you have been reading continuously a copy of *Filmmaking* recently, you would have seen the article on the photography of *Reckless* and DOP Steve Mason's technique of modifying the bleach during negative processing of the Kodak 5200 film stock in his high contrast look. You may have wondered as I did, which was the original formula for the print and what the trouble he found or iteration was similar to this article, as I asked it was Arista.

SAMUELSON FILM SERVICE

FREIGHT DEALS

One travel topic that came immediately to mind was the problems of air-freighting gear. I recently telephoned up to the Arista film cargo office in Townsville with the usual mould of other boxes and watching the route numbers rise along with the counter person's anticipation of the costs involved. His two colleagues had him call his office for the Sammex cargo rate. I replied. When you move so much equipment freight around the country, you can negotiate special deals. Dennis Morris, Managing Director of Sammexair, said that they were about to make a announcement about international Freight deals that they have been negotiating. Especially with the new Sammexair's office in Singapore, the company is moving gear in and out of the country daily. Talk to them about a quote on your next job.

ANTON / BAUER ULTRALIGHTS

The other high tech lighting kit that combines light-weight compactness is the US made feature Anton/Bauer Ultralight (Anton/Bauer is well known for its Ni-Cad batteries, and the Anton is the Anton Wilson whose volumes in America Cinematographer became one of the best tech books around. Anton Wilson's Camera Master).

They offer a range of different weight choices lamps which have a built-in battery life and have a clever system for quick lamp changes on the run. There are fully adjustable gelval and BT incandescent. Sydney director DOP Paul Weston brought a unit and was another studio enough to write the following paragraph to them:

During the 28 prints I've worked on as cinematographer and director of television commercials, there have been significant changes and advancements in the tools that cinematographers have at their disposal. The last



ANTON / BAUER ULTRALIGHTS
PHOTO: ROB MCGOWAN

improvement in cameras, film stocks and lenses have provided the cinematographer with the means to deliver a quality of photographic image that could only have been dreamt about 10 years ago.

The improvement is available largely to all of us, but it is in the clever use of light that cinematographers outperform everyone. Take a great tool of intense or soft lighting and look and develop, and make sure that it remains familiar to the latest advances.

Recently at DOP seminar in a studio of television commercials for Carlton I was faced with lighting a number of rigid styling scenes (some with wood and others denim and fur) using dialogue. We wanted to work with a small crew and without a lighting power source, and the small space and mobility we required suggested battery powered lights.

I chose the Anton/Bauer Ultralight's colour battery and felt that I had altered them to fit the lighting I was impressed, so I made the purchase.

The lights proved to be an excellent job. They're small, lightweight and portable, and have since been used on numerous shoots. Their compact size for use was then evident when a recent studio shoot for Coles Foods as Primary. Most of the product photography was on a 20ft box and the lamps could easily be hidden inside the primary dimensions in crevices, highlights and shadows required to supplement the main lighting source.

The lamps are very well constructed and versatile with a range of beam-shapes, adjustable beam and a wide angle adapter. All in all I find them extremely useful.

Ultralights are available from John Berry Group P/L... Sydney office (02) 829 0868

AUSTRALIAN SOCIETY OF MAKE-UP ARTISTS

THE ASMA (AUSTRALIAN SOCIETY OF MAKE-UP ARTISTS) WILL BE HOLDING MAKE-UP/SPECIAL EFFECTS EXAMS ON SUNDAY 2 MARCH 1991 AT THE FPCA, 2 NINETEENTH AVENUE, DARLINGHILLST, FOR MAKE-UP ARTISTS WISHING TO BECOME MEMBERS. MAKE-UP ARTISTS WHO ARE NOT MEMBERS OF THE ASMA ARE STRONGLY ENCOURAGED TO JOIN. FOR FURTHER DETAILS PLEASE WRITE TO THE SECRETARY, ASMA, P.O. BOX 347, BROADBURY, NSW 2107.

LIGHTWORKS Back With It

The introduction of random-access editing systems is the biggest single change in film and television post-production since talking movies. Tape and linear disk-based linear editing systems have been around doing heavy-duty work in North America for the past few years. There has been some expansion to these systems in other markets, but they have been basically transitional technologies bridging the gap between traditional film and vision or A/B line video-on-the-fly board, and true random access systems on the other. While a number of systems have emerged or been announced, the field seems to have narrowed to two major players: LIGHTWORKS and ATEM.

Edon't propose them to compare the systems or to fully evaluate their features. Steven Smith covered some of this territory in his column from the point of view of an ATEM user. As the Australian and New Zealand distributor of LIGHTWORKS, I would like to give some background to this editing machine.

The three partners who began the project are London-based and all have a background in film and television production. Project head, Paul Bamforth, a director and cameraman, was responsible for the SSL audio editing desk that became a standard in serious music recording studios around the world in the 1980s. With his partners, he set out to produce the best possible editor with the available technology.

They took the view that operation of picture and sound quality would be basically a level playing field, and that the real difference between competing machines would be at the editing interface—i.e. the approach each editor uses to the machine. Having said this, LIGHTWORKS clearly has the edge in picture quality.

The first assumption, then, whether what they were building was an editing machine and the LIGHTWORKS should behave like one. It should have an on/off switch and just that without presenting integrated type screens or requiring any saving or other slow procedures. It should have a control console that any editor could recognize and use immediately without a training course. And it should not assume that the way an editor wants to work is not the best way for them to work. Thus it needed to be flexible enough to be driven by an editor in their preferred configuration.

The list of features is extensive, but the above starting point have all been incorporated into the finished design with great success. Editors who have the machine demonstrated recognize it immediately as a tool they can use to make their job more creative and less about rolling, marking, gluing, filing or number-crunching.

Early on the storage has become a sticking point. LIGHTWORKS uses magnetic hard disks for the storage of digital pictures and sound. It uses optical removable disks for archiving and retrieval of information. In London, there has been much discussion about using the optical removable disks for direct editing. This is possible but, in the opinion of the design team, currently untenable.

Their approach is to be able to recall material required from optical disks as needed. While previewing the required take from the optical disk, the writer to the hard disk in the background ready for feedback to the current editing session. It is not necessary to copy the whole of the optical disk under machine keep-track of the whereabouts of editor material tagged to a project even when the actual picture required is not online. If a particular shot is required, the machine will advise the editor to put the optical disk into the drive and it will retrieve it.

There are two good reasons for not editing direct off the optical disk. 1. The data transfer rates are very slow (approximately 2 MB/sec) are required from the same disk, there is the likelihood that the material will not always appear required. 2. The disk only stores 500 Megabytes per side, or 10 minutes at the lowest picture and sound resolution. If you want to access the other side, you have to physically turn the disk over and then you no longer have access to the material on the A-side.

If you are interested in these devices, and plan to use one on your show, take a good look at the available machines before deciding which way to go. Take a test drive and talk the guys.

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Film & Video Equipment

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External power source required.

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George Negus

PAGE PAGE 11

But how much of your writing up of a group of Russians is George Negus the individual being interested in them and how much is it George Negus playing out his role in the film?

Almost without exception, what I would say to people on camera is what I would say off-camera. If I saw a group of Russians at a dinner soon after the failed coup attempt, I really would want to talk to them anyway.

The fact that you talk to them with the cameras rolling just adds a third element, which means that you're probably a little more careful in the way it's done, not what you say.

But take the early shot where you put the side of a truck and say something like, "Do you think it's going to get us across Russia?" It is a line that could almost have been scripted for that point in the film.

Well, you know you have to say something like that so you hope that it's also very close to what you would have said anyway. Sometimes it works and sometimes it sounds like you're setting yourself up. You can find quite sorry lines working; they say into your on-camera performance. The beauty of acting is that you can throw them away.

But when you've been doing a dialogue like that, it becomes about another issue. There are loads of times when you would say one of never being off-camera in my daily existence, there are loads of things I believe on camera as if there's no camera there. Who's right? All it means is that the person and the journalist have to understand that there is no cut-off point, I'm one and the same.

When you were doing stories for *60 Minutes*, how free were you to be yourself? To what degree were there pressures from executive producers and others to tailor your performance?

There were no executive or management pressures. I was completely free to do what I wanted to do, the way I wanted to do it, within the constraints of the formats and the rule. What caused me to 'lose' eventually was that I was becoming professionalising too formalised, too much a captive of my own success and its own structure. It became a professional straitjacket. I felt I was becoming professionally sterilised. So you start with the same money and whatever, you take less money and less. I decided to do the latter because my own professionalism and prioritisation didn't fit in more important to me than curating a commercially successful television programme for the sake of Jerry Parker, Alan Bond or anybody else.

The other danger is becoming too opaque or anonymous yourself, but purely. Because of the high profile and the contextual exposure you become the butt of jokes, caricatures and satire, all of which is devastating the first instance, but goes to be a gain in the long after a while.

Because *60 Minutes* helps delineate an image of a presenter quickly and clearly, the ownership of that image is crucial. The high-profile presenters must inevitably become very concerned about their own images and even begin controlling themselves more than outside forces might.

That's why I've always been more than willing to be outspoken in a private/professional sense. If I am asked for comment about things that I think I'm qualified to comment on, I give my classcial view that as a *60 Minutes* reporter or a producer, but as a high-profile media vehicle

But you're right. The pressure to conform, even within what is a fairly free environment, is very hard to resist. And the only way to resist is to get out. If you look at after all the original *60 Minutes* reporters have done, and I say that kindly, Ray [Martin] went from one corporation to another, as did Jane [Wenner]. Maybe they are better at handling criticism than I am. As for Ian [Leslie], he tried to go his

own way and he's had a few professional mishaps, but I'm sure he'll find his professional feet again.

I was very aware that when I left *60 Minutes* and did the *Todays Show* that it was going from one corporation to another, but I needed professional breathing space. I needed time to work up, if you like, the guts to make a definitive move out of the system so that I could come back to it in a totally different professional form – still George Negus, but a Negus packaged in quite a different way.

Was that not only a financial risk but also an emotional one? In the sense that you don't have this huge support mechanism around you?

It was not a financial risk; it was financial stupidity, if you want to be technical about it.

When I left, most of my well-meaning friends in the industry like Gerald Rans, said, "The thing I think you'll find most difficult is the lack of a support structure." That was true to an extent, because it meant I would have to do pretty much what I wanted. When you are on your own, you have no choice but to think about the financial aspects, the legal aspects, the funding and things, and all those useful, murky areas of the profession that you prefer not to know about.

That being the case, people who think they could do what we did and succeed overnight deserve to fail, for sure you know! If people also expect that moving outside the structure of the system means that they can make good and have it immediately accepted by the networks, then they are very stupid. There is an automatic antagonism, by the commercial networks at least, towards anybody who flouts the rules of the system, or, if you like, loves the hand that feeds them. They would much prefer you in that being an expensive marmalade than out there being a compremer, or even just somebody selling produce to them.

The commercial networks are an measure of the real financial nature of their own industry that they think it makes economic to buy products full price like myself than to have us working on them at a huge salary. I suspect that very few television executives understand how much their own products cost because so much haggling, scheming and arm-twisting goes on. That makes it doubly difficult for people on the outside to go in there and sell product.

Did you consider at any point trying to arrange a sort of half-in-the-air/half-outside relationship with a network?

We had one and still do. I wouldn't go so far as to say that it's our best in and out face out, but we've maintained a toe in the water through our, first of all with Nine. This was really unworkable because they simply didn't want to know. Then a studio was approached, offered, in many cases, threatened. But that was a few years back. Hopefully, things are changing – even at Nine where commercial interests seem to blur any vision of the future.

Seven tried much, much harder to do with us and, in fact, we will continue to them. I suspect that's a relationship that could have developed.

Nowhere is discussing a similar relationship with the ABC, who really I work for them (*on Foreign Correspondent*) and also sell them things. There is every reason to believe that's going to work out very well.

The main frustration about dealing with the commercial networks is that they really lacked any sort of appreciation when it came to new programmes, though very recently Seven seems to be showing a bit more, but the road out of that was Nine had such programmes like *60 Minutes*, *Today*, *Todays Show* and *Wide World of Sports*, ten years ago has gone. The last bold thing they did was *Aussie's Bachelor* and now, because that's successful, they don't want to go outside that.

It is illuminating to look at your head update this well which refuses to acknowledge the fact that people other than their programmes, their hole-filters, can come up with idealistic programmes. There's nothing

scientist about it at all. The way in which they much personnel with programming, it's very adolescent.

Why don't the television networks understand their audiences better?

Because they never talk to them; they just talk to each other and to market surveys.

The problem that always goes more than anything in the television industry is people saying, "That's what the media wants." Quite frankly, I don't know many television executives or journalists or programme-makers who have a clue about what the media wants. They wouldn't know who the media is, they've spent most of their lives trying to be something other than one of them. Their "knowledge" of their own market is a self-perpetuating myth. They just wouldn't know.

And why would George Negus know?

For me as a high-profile journalist, the great novelty—for a more charitable way of describing the Australian viewing audience—is that they know you, and they make a point of approaching me and talking to me.

I also regard myself as an incredibly normal human being and I can talk incredibly normal people. And the sort of stories I do mean that interest a lot of ordinary people. I don't talk from the like most of the people I know in television and journalism.

I have been quoted recently as saying that television people underestimate the audience's intelligence level. That's probably a sensitive crack. What I mean, but didn't quite manage to say, was that they underestimate the audience's interest level. Quite often television programme sellers say the television audience wouldn't be interested in stories on money, when they really mean they're not. And because they're not, because it doesn't affect their lives in any way, shape or form, they don't think people out there are particularly interested either.

In the past fifteen or twenty years of my life, I have been continually surrounded at the interest level of ordinary people in what's going on around them, not just in Australia but internationally. They want to know, and they're quite moved and surprised at attractively packaged information and explanation. And this, on the long run, is what we're about: making attractively packaged information and explanation.

How do you define the audience that you're making programmes for?

The bottom 80%, people who don't normally find things out for themselves.

Body took the job at the ABC because I knew it was constantly trying to extend its audience reach from the 11 over 15's out to the 30s and maybe 50s. Instead of me trying to maintain an interest level from ordinary Australians, what I would like to do now is take ordinary Australians to the ABC audience camp. I think the ABC was far too reticent for so long. But I've been very encouraged by what I have seen in the past five or six years. The ABC is now aggressively trying to attract more people to watch its programmes, and not just traditional ABC viewers.

Do you feel the same about SBS?

SBS is a great shame because it is technologically crippled. It can't reach people. If everybody who told you that SBS was a wonderful

channel actually watched it, SBS ratings would be about 30%.

You never hear anybody say anything that isn't positive about SBS, as though everyone knows automatically. They have an attitude that SBS has something to tell them and show them, and they're right.

In terms of the audience, how do you think the bottom 80% perceives you?

[Long pause] Well, I think they identify with what they see in my normality. I'm a normal human being who happens to have picked up education and developed opinions about a lot of things over the years. I also like to think they identify because I don't sit down to the audience. Having said that, I've never pitched myself at any particular audience level either.

It's all about communication. If you're not communicating with people, they won't touch. I've never had that problem, which means that whatever method I've used successfully or differently works. Very few people say to me, "I didn't know what you were going on." Hence, over the years, there have been all these accusations of oversimplification and sensationalisation. That's a cheap shot. The skill of the journalist and television, whether it is the ABC or commercial networks, is to communicate incredibly complex issues, subjects and situations to as wide an audience as possible, and that means having to state things in a way that may occasionally appear to be oversimplifying or superficial.

To communicate to a lot of people quite successfully, you have to know a lot more than you appear to know, and that's the way I see myself. People know that I don't say things for the sake of it, that I don't make claims I can't justify, that I don't pretend experiences I haven't had. They know that I've been there and done it, that I am not a theorist but an activist. I like to think there's a credibility factor that has nothing to do with my seeking credibility. They just feel that I'm fair-thinking as an individual, so therefore I can be fair-thinking as a journalist.

To that description one might add "passionate". There are not that many journalists who seem genuinely and passionately interested in what they're doing.

That's fair, I am passionate. The things that interest me as a journalist also interest me as a human being, and I don't have to fake it. Maybe that's another explanation for why people appear to react positively to what I do. I couldn't fake it and I wouldn't.

ACROSS THE RED SHAWROW

Written-producer George Negus. Executive producer Bob Lander. Associate producer Barry Cockburn. Research journalist Penny Director of photography Richard Duthie-Main. Sound recordist Ned Devine. Editor Mark Mullen. Sound editor Wayne Pudley. Assistant editor Sue Madley. Colour Cable Linky-Wise. Production supervisor (Aus) Malcolm Young. Russian adviser Interpreter Gregor Doyley. Russian adviser-grade Producer Konstantin Shershenov. Local liaison Leonid Lazarenko. Title graphics Graham Bonham. Title music "Tough Guy". Other music: Russian composer and performer (Invocacy of Melodii). Sound mixer Sean Robinson. Videotape pre-dubbing facilities Apocalypse Camera Supplies. Soundtrack Film Services. Programme matching: Clive Rovell Productions. Laboratory Victoria Film Lab. Production accountancy John Flynn.

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FILM FINANCE CORPORATION 1990-1993

As these references to FFC does one would already know, the FFC does not invest at the time of its decisions how much money has gone to each project. One must wait to the annual report for that information.

From the 1990-91 Annual Report comes the following figures. The name in parentheses (the name of the director) which is followed by the production company. Unless otherwise specified, the amounts listed are in imply investment by the FFC. No figures were listed for Feature Film Fund projects.

FEATURES

- SECRETIVE** (Simon Tager) Gost Film \$1,050,000
- SECRET HILL** (My Argot) Meridian Films \$1,120,000
- SECRET AGENT** (Michael Morten) Avalanche Films \$1,000,000
- SECRET HILL** (George Miller) Greenhouse Pictures \$1,165,000
- SECRETAGENTS** (Don Verrone & Ray Long) Media Pictures International \$1,000,000
- SECRETARIAL** (Paul Elstak, Hugh Keay-Butler) Media Light Film Corporation \$1,050,000
- SECRETLY BALLOONED** (Max Luterman) \$1,000,000
- A SECRET VALE** (Paul Corr) Illumination Films \$1,070,000

1990-91 FEATURE FILM FUND

- SECRET COUNTRY** (Michael Lowenthal) Flying Fish
- THE GREAT PRESENCE** (David Black) Paul Roth Pictures
- SHAMMERS OVER THE ANNE** (Alan Turner) S.A.F.C. Productions
- THE WOMAN IN THE BOX** (Lisa Elliot) Simpson & Simpson Films
- SECRETARIAT** (Paul Hamer) David Haney Productions

FEATURE FILM FUND

- BLACK ROOM** (Derek Jarman) Australian Film Institute Film Commission & Screen Productions \$1,050,000
- MAP OF THE UNKNOWN PLANET** (Michael West) Australian Cinema Ltd/Premier, Map of the Human Heart \$1,000,000
- ON MY OWN** (Jasmine Sosab) Australian Cinema Ltd/Celadon Film Productions \$1,050,000
- SECRET** (Michael Pethman) Australia, New Zealand, Victoria International Pictures \$1,050,000
- SECRET**
- SECRET** (John Power) Barron Film \$800,000 print and advertising
- SECRET** (Mark Jankel) Canadian Productions \$10,114,201 print and advertising
- SECRET** (Jackie McInnes) Zaneta \$90,000 production enhancement

TELEVISION DRAMA (ADULT)

- SECRET OF CHINA** (Barry O'Brien) Readstone, Octo 8 Corp \$1,000,000
- SECRET MASTERS** (John Thornton) SBS \$1,470,218
- SECRET** (John Thornton) (Donald Sinden) TV5 Film \$1,250,184
- SECRET** (Angus Macmillan, Rodney Fisher, Ray Finch, Ed Drew, Bill Brooks, Keith Anthony) International Film \$1,000,000
- SECRET OF GLORY** (George Ogilvie) Screen Plans \$1,000,000

TELEVISION DRAMA (CHILDREN)

- CHILDREN** (Peter Smith) Southern Sunamed \$1,000,000

TELEVISION DRAMA, (CHILDREN)

- ANIMAL PARK** (Mark Deinhardt, Mike Smith) Screenplay Film \$1,000,000
- CLAWING OUT** (George Whiting) Screenplay Film \$1,000,000
- LITTLE DUFF COFFEE** (Steve Jacobs) ACTF \$1,000,000
- THE MIRACULOUS WILLOWES** (Karl Zawdy) Silverline Pictures \$1,000,000
- THE RIVER KIDS** (Donald Crombie) Post Prod Productions \$1,000,000
- TIME SHOW** (Erik Neumayer) Film Action \$1,000,000

DOCUMENTARIES

- AFRICA REBORN** (Tom Young) Jet Production \$100,000
- ABORIGINAL** (Peter Bennet) \$1,000,000 Film Corporation \$1,000,000
- THE DAYLIGHT HOUR** (Don Peersmith) Son Furthermore Productions \$100,000
- THE GIRL'S GUIDE TO LIFE** (Phil Paker) Silver Line Film \$100,000
- GLOBAL CRIMINAL** (Julian Russell, Tony Galley) 2000 Productions \$100,000
- HOME GROWN PAINTING AUSTRALIA** (Don Bernamini) Don Bernamini \$100,000
- ICONS VIET** (George Riedel) Requie Media International \$100,000
- LAST OF THE THAI** (Peter) Bob Pease (Bob Pease) Mayhem \$100,000
- MURDER TRIAL - THE LIFE AND TIMES OF A WOODSWORTH** (Trevor Grahame) Yarra Creek Film \$100,000
- THE ROCK TRADITION** (Carmelo Munoz) CM Film Productions \$100,000
- SECRETIVE** (Sarah Levy) Sarah Levy Productions \$100,000
- SADRED-ADDA** (Cynthia Coomby) Triple Tongue Film \$100,000
- THE SECRET** (Lisa Elliot) Chris Hilton) Anglia Film \$100,000
- TALKS OF THE SOUTH PACIFIC** (James Milner, Juniper Film) \$1,014,521
- TRAGEDY READING** (John Major, Roy Moore) Screen \$100,000
- VALLEYVILLE** (Aidan Ambrochuk) Journey Home \$100,000
- WHALES AUSTRALIA** (Jon Gashay) Looking For Australia \$100,000

SECOND AUSTRALIAN DOCUMENTARY FILM CONFERENCE**FROM PAGE 3**

AFC, FFC, Film Australia, SBS, National Film Board of Canada, New Zealand Film Commission, British Broadcasting Corporation and state funding bodies as well as overseas broadcasters, were in attendance. On a more worrying note, there was a significant lack of young filmmakers at the conference.

Black filmmakers had a high profile at the conference. (See *Screen* of the Black Australian Film Collective, *Times-Press* of the Holden Film in New Zealand, and Aboriginal filmmakers, Penrith Polari, Marika Balmer, Rosie Perkins and Francis Japarun Kelly all screened and discussed their work. This was not so important when Wayne Wherton from the Aboriginal and Torres Strait Islander Media Association told a packed audience on Aboriginal film that all Aboriginal media documentary filmmakers, no matter who they were, were given the chance to tell their culture their story their way. Yet, the absence of such documentary filmmaking in the burgeoning indigenous arts and crafts sector, seemed to suggest that Aboriginal media organisations did not appreciate their role in stimulating documentary audiences and in my view, an indigenous film and video being taken by a general audience.

Day Three was a look to the future. These were lectures on possible mistakes, a new documentary movement, comparison in the documentary and new technology.

The conference ended with delegates trying to agree to terms with the press. The highlights of documentary filmmaking throughout a recession proposed government legislation and the need to keep documentaries squarely before the public and industry in general prompted the forming of a committee to act on behalf of the delegates on short-going basis. A joint statement was proposed by the Indigenous filmmakers and media representatives. The conference accepted their proposals of establishing working arrangements on their terms or with their groups.

Finally the conference decided to make the event a biannual one, with the Third Australian Documentary Film Conference scheduled for 1993. And that it was over. People packed their bags, exchanged cards and had a drink or all of it. They also gave thought to the future of documentary movies.

There are numerous reasons given for the high turnout at the conference: the poor state of the industry, the existence of many corporate video producers, and so on. What is probably clearer is the fact is that most concerned people attending about the shrinking opportunities for documentaries in Australia.

PAUL DUNN
DIRECTOR
SCREEN

PRODUCTION SURVEY

NOTE: Production Survey items have either in a enclosed format. Where pages require it, content appears reference relevant to a different format, as it does not have the need to go further for information.

FEATURES PRODUCTION

IMAGE IT WORKS

Prod company Knott FX Australia

Principal Credits

Director James Morris

Writer Brian White

Producer Steve Miller

Editor Ian Miller

Design 3D Arts

Cast (no details supplied)

Synopsis The story of Renault Sport. The

car manufacturer has had a turbulent history

by having a dozen which caused a scandal

and political issues. The exception of Renault

Peugeot in 1971 to hang up in Australia, but

now own three-quarters of a company

and the design will repeat.

Pre-production

Prod company Spectrum Fins

Principal credits

Director John McDonald

Writer Peter Townsend

Producer Robert Sutton

Editor Dafydd

Caterer Film Services

Laboratory Aegis

Shutterstock Beyond the Group

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Production

Prod company Lisa producer

Principal credits

Director Tim Sanders

Writer Graham Banks

Producer Karen Haynes

Editor David Mays

Caterer Studio 100

Shutterstock Beyond the Group

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Post-production

Prod designer Constance Cooper

Principal credits

Director Judith Craymer

Writer John Hinchliffe

Editor Alison Barnes (separate)

Caterer Studio 100

Shutterstock Beyond the Group

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Lab Services

Prod company Tim Sanders

Principal credits

Director Graham Banks

Writer Karen Haynes

Editor David Mays

Caterer Studio 100

Shutterstock Beyond the Group

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Editing Room

Prod company Sally Campbell

Principal credits

Director Robert Gibbons

Writer Sally Campbell

Editor Judith Craymer

Caterer Studio 100

Shutterstock Beyond the Group

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Colorist

Prod company Sally Campbell

Principal credits

Director Judith Craymer

Writer Sally Campbell

Editor Sally Campbell

Caterer Studio 100

Shutterstock Beyond the Group

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Print Ledger

Prod company Print Page

Principal credits

Director Maria O'Halloran

Writer Vicki Clark

Editor Kelley Kehren

Caterer Karen Parker

Shutterstock Janice de Haan

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

FEATURES POST-PRODUCTION

IMAGE IT WORKS

Prod company Knott FX Australia

Principal credits

Director James Morris

Writer Brian White

Producer Steve Miller

Editor Ian Miller

Design 3D Arts

Cast (no details supplied)

Synopsis The story of Renault Sport. The

car manufacturer has had a turbulent history

by having a dozen which caused a scandal

and political issues. The exception of Renault

Peugeot in 1971 to hang up in Australia, but

now own three-quarters of a company

and the design will repeat.

PRAGUE

Prod company Lesná Image Productions

Principal credits

Director Stephan Eder

Writer Andreas Frey

Editor Stephan Eder

Producer Stephan Eder

Editor Stephan Eder

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Prague

Prod company Roger Mousham Casting

Principal credits

Director Stephan Eder

Writer Stephan Eder

Editor Stephan Eder

Producer Stephan Eder

Editor Stephan Eder

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Prague Casting

Prod company Roger Mousham Casting

Principal credits

Director Stephan Eder

Writer Stephan Eder

Editor Stephan Eder

Producer Stephan Eder

Editor Stephan Eder

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Roger Mousham Casting

Prod company Stephan Eder

Principal credits

Director Stephan Eder

Writer Stephan Eder

Editor Stephan Eder

Producer Stephan Eder

Editor Stephan Eder

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Roger Mousham Casting

Prod company Stephan Eder

Principal credits

Director Stephan Eder

Writer Stephan Eder

Editor Stephan Eder

Producer Stephan Eder

Editor Stephan Eder

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Roger Mousham Casting

Prod company Stephan Eder

Principal credits

Director Stephan Eder

Writer Stephan Eder

Editor Stephan Eder

Producer Stephan Eder

Editor Stephan Eder

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

Roger Mousham Casting

Prod company Stephan Eder

Principal credits

Director Stephan Eder

Writer Stephan Eder

Editor Stephan Eder

Producer Stephan Eder

Editor Stephan Eder

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

THE NEW AND THE SAME

THE NEW AND THE SAME

Prod company Future Fiction

Principal credits

Director Michael J. Anderson

Writer Phil Atkinson

Editor Michael J. Anderson

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

THE NEW AND THE SAME

Prod company Future Fiction

Principal credits

Director Michael J. Anderson

Writer Michael J. Anderson

Editor Michael J. Anderson

Postman Limited Method

Cast (no details supplied)

Synopsis (no details supplied)

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Prod company Future Fiction

Principal credits

Director Michael J. Anderson

Writer Michael J. Anderson

Editor Michael J. Anderson

Postman Limited Method

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ELEATIC ELEVEN

A PANEL OF ELEVEN FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE BILL COLLING (CHANNEL 10), THE DAILY HERALD, SYDNEY); SANDRA HALL (THE HERALD, SYDNEY); JOHN HARRIS (THE ADELAIDE NEWS); PAUL HARRIS (9NEWS, ED. THE AGE, MELBOURNE); PAMELA HUTCHINSON (NEVER NETWORK, ADALOID-SUN, MELBOURNE); STAN JAMES (THE ADELAIDE ADVERTISER); KAREN MARTIN (BUSINESS REVIEW WEEKLY: "SCREEN", 099); SCOTT MURRAY; TOM RIAN (ED. THE SUNDAY AGE, MELBOURNE); DAVID STRATTON (BRIXTON; 999, SYDNEY); AND EVAN WILLIAMS (THE AUSTRALIAN, SYDNEY). WELCOME TO JOHN HARRIS OF THE ADELAIDE NEWS. NEIL JULIETT OF THE AGE IS ON HOLIDAY.

MOVIE	DIRECTOR	JOHN HARRIS	SANDRA HALL	PAMELA HUTCHINSON	SCOTT MURRAY	STAN JAMES	DAVID STRATTON	KAREN MARTIN	EVAN WILLIAMS	JOHN HARRIS	NEIL JULIETT
THE ADDAMS FAMILY	Barry Sonnenfeld	0	0	0	0	0	0	0	0	0	0
AMERICAN FRIENDS	Dirk Gently	0	—	0	1	0	0	0	0	0	0
MARTIN RICE	Joel Cox	0	0	—	0	0	—	0	0	0	0
BORN IN HOOD	John Singleton	—	0	0	0	0	—	0	0	0	0
CAMP FEAR	Mark Osborne	0	0	10	0	2	2	0	1	0	0
CHIMP	Ralf de Heer	—	0	0	0	0	—	0	0	0	0
THE DOCTOR	Randa Haines	0	0	0	0	0	0	0	0	0	0
DROP DEAD Fred	Am De Jong	—	—	0	0	0	0	0	0	0	0
FATHER OF THE BRIDE	Charles Shyer	—	—	0	0	0	0	0	0	0	0
FOR THE BOYS	Mark Rydell	—	—	0	0	0	0	0	0	0	0
LA GLORIE DE MON PERE (My Father's Glory)	Yves Robert	—	—	0	0	—	0	0	—	0	0
LE CHATEAU DE MA MERE (My Mother's Castle)	Yves Robert	—	0	—	—	0	—	0	0	0	0
HIGHLANDER II: THE DECIMATION	Russell Mulcahy	—	—	0	—	0	0	—	—	0	0
IRON	Steven Spielberg	0	—	—	0	0	—	0	0	0	0
IN THE SHADOW OF THE STARS	Ivo Stivicic	—	—	0	0	0	—	—	0	0	0
JFK	Oliver Stone	0	0	0	0	0	0	—	0	0	0
LITTLE MAN TATE	Julie Taymor	—	0	0	0	0	—	0	0	0	0
LE MONDE SANS FIN (a neverending story)	Karl Riedl	—	—	—	0	0	—	0	0	0	0
MONSTER	Jon Joffin	0	—	0	0	0	0	0	—	0	0
SACRED SICK	Cynthia Coffman	—	0	0	0	—	0	—	—	0	0
SPARTACUS	Stanley Kubrick	0	0	—	0	—	—	0	0	0	0
SWITZERLAND	Mark Juile	0	0	0	0	0	0	—	0	0	0
SWEET TALKER	Michael Jenkins	—	0	0	0	—	0	0	0	0	0
THREE	Hal Hartley	—	0	0	0	0	0	—	0	0	0



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